Collectors' Marks

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Collectors' Marks

ARRANGED AND EDITED BY
MILTON I. D. EINSTEIN
OF NEW YORK
AND
MAX A. GOLDSTEIN
PRESIDENT SAINT LOUIS ART LEAGUE

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Editors' Preface

The publication of an unusual book justifies a statement of the reasons which promoted it. The discovery of its need affords the best apologia. Some years ago, a chance meeting with my collaborator elicited the mutual query: "Have you a copy of Fagan's Collectors' Marks?" We had reference to a little volume compiled and published at London in 1883, containing 671 "marks," and designated in Bourcard's Bibliography as "de toute rareté." We agreed that this excellent compendium deserved a place of honor in the literature of the Collector, and that the task of bringing it to more general notice was well worth the labor.

As we ourselves had included this volume among our chief "desiderata," we believed that it would be esteemed by collectors generally, and therefore we decided to reprint the original and subjoin an appendix of the more recent "marks." Plans were developed for the publication, correspondence was initiated with foreign museums, collectors and dealers, when, in an evil hour, the war supervened. Thereupon, the restrictions of censorship operated to place an embargo on all communications containing "marks" and ciphers, with the result that our appendix can be offered only in its fragmentary and

incomplete state. But it is our purpose to supplement, amend and augment this list of latter-day "marks" as soon as the war-cloud shall be lifted, which has so darkened the horizon of European art and art centers. We would, however, gratefully acknowledge the aid and encouragement given us by Mr. Ferdinand Meder, who has placed at our disposal much important and valuable data, by which our task has been greatly lightened and our progress much facilitated.

This study of collectors' "marks" is as important alike to the historian of art as it is to the collector. A series of marks on a print is its diary; the fate and journey of many a masterpiece can be thereby traced until it finds at last its permanent home in the museum portfolio.

Thus, for example, a copy of Rembrandt's "Clerk with the Gold Chain," B. No. 257, first state, bears the collector's "mark" of Marriette, passes the Buckingham, Harding, Smith, Verstold and VanSoelen collections, with the imprint of each, and finally it reaches the Berlin Museum. Again, certain "marks" attest the highest recommendation of quality, for collections such as the Esdaile, Brentano, Berkenstock, etc., included only fine impressions. These marks are guarantees.

The serious collector esteems accurate information, even though it be merely incidental. He is interested not only in processes, schools, artists, classifications, and epochs, but also in the paper and water-marks, in inks and in the collector's "marks" themselves. A discriminating eye and a genuine love for the art must be supplemented by dili-

gent study and careful research. Then, only, may the collector hope to achieve the true appreciation of the beauty and the values.

By making this excellent work readily accessible, and by bringing it as nearly up-to-date as possible, we believe we have materially assisted the collector both in his work and in his appreciation. In dedicating our effort to the American Collector, we hope that through this stimulation of interest in print collecting, we may advance an educational influence which is, in our opinion, of fundamental value.

M. I. D. E.

Since its publication in 1883, Louis Fagan's originally conceived little volume, "Collectors' Marks," has merited much recognition and served a useful purpose in the special field of art to which it is so happily adapted.

This book has long since been out of print. The increasing popularity of collecting prints and drawings has created for such a reference hand-book a greater demand than ever.

The altruistic purpose of the editors is to perpetuate Fagan's book, to bring its peculiar subject-matter up to date and to place the acquisition of this useful compendium within reach of every collector of prints and drawings.

Necessarily this production is still incomplete. We bespeak the co-operation of all collectors and hope by the issue of occasional supplements, to include many marks and signs, as their identification is made known to us.

M. A. G.

Knightsbridge,
London, Oct. 19, 1915.

Dr. M. A. Goldstein,
St. Louis, Mo., U. S. A.

Dear Sir:

In reply to your letter of Sept. 17th, I am naturally much interested at the prospect of a new edition of my late husband's valuable little book, "Collector's Marks."

I have been approached more than once to undertake the work myself, but I always despaired of finding anyone with the experience necessary to the continuing of the book on the level of the original edition.

* * * * * * * * *

I should very much like to see the new edition and I trust in any case you will send a copy to the British Museum.

* * * * * * * * *

Thanking you for so courteously acquainting me with your intentions, I am

Faithfully yours,

C. F. FAGAN.

(Mrs. Louis Fagan.)

Part I

Fagan's Collectors' Marks

Collectors' Marks

BY

Louis Fagan,

Department of Prints and Drawings,
British Museum

LONDON:
FIELD & TUER, YE LEADENHALLE PRESSE, E.C.
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1883.

Preface.

EVERY authentic addition to that mass of information which we call history must, of necessity, not only be beneficial at the present time, but also shed its influence for good upon the future.

With the kind assistance of friends and colleagues, and after many years of research on my own part, both in this country and throughout Europe, I have succeeded, in putting together these 668 Marks, *which, with a few exceptions, I have termed* COLLECTORS' MARKS, *inasmuch as, in the course of my researches, I have often come upon* Marks *which have turned out to be those of Engravers or Publishers, and, in order to perfect my work, have considered it necessary to include them. I have invariably given, when able to ascertain them, the Collector's name, dates of birth and death, place of residence, in addition to the date of sale and*

auctioneer's name; hence the familiar appellations, Christie *and* Sotheby, *and likewise the names of extinct London firms, occur very frequently. With regard to Foreign Sales, I have omitted the auctioneer's name; but have always noted the city where the sale took place. This accounts for the recurrence of such names of cities as Paris, Berlin, Vienna, Leipsig, &c. In most instances also the sum total of the amount of the sale is given, an important piece of information. To this I have, here and there, added notes relating to the collections, and, where quotations were available, have not hesitated to introduce them. When a Collector's name is unknown* to me, *a blank appears, which can be easily filled up by persons who have the advantage of knowing it, and to whom I should feel indebted for supplying the deficiency, and gratefully acknowledge the same.*

In concluding my labours, the kindness of the several gentlemen to whom I have had occasion to apply, during the progress of this work, demands

my liveliest recognition. Abroad: *Dr.* Lippmann, *Berlin; the Vte.* Both de Tauzia, *Paris; Mr.* Meyer, *Hamburg; Signor* N. Ferri, *Florence; Mons.* Duplessis, *Bibliothèque Nationale, Paris; Dr.* Thausing, *Vienna; M.* Hymans, *Brussels; Mr.* de Vries, *Amsterdam; Dr.* Ruland, *Weimar; and Signor* Venturi, *Modena. At home*: *Mr.* Richard Fisher; *Mons.* Thibaudeau, *and Mr.* W. M. Scott.

Louis Fagan.

207, Piccadilly, W.

EXPLANATORY NOTE.

The various Initials, Signatures, and Marks, are thus arranged:

I. The Initial Signatures under the forms of Ciphers and Monograms follow each other in alphabetical order; and, in arrangement, as closely as possible to the system adopted by G. K. Nagler, in his work entitled "Die Monogrammisten und . . . . . München, 1858, etc."

II. Stars, Crosses, etc., next follow.

III. Coats of Arms, Crests, Intertwined Forms, and other Marks and Devices, conclude the arrangement.

IV. The number attached to each Signature, Coat of Arms, etc., refers to the notice in the text.

Collector's Marks.

1. **Alliance des Arts,** 178, Rue Montmartre, Paris, *Sous le titre "d'Alliance des Arts," il s'est formé une Société composée de bibliographes, d' artistes et de capitalistes, pour améliorer et faciliter les transactions commerciales et autres qui concernent principalement les Livres et les Tableaux.* Sale, prints, Paris, January 25th, 1848.— (Bulletin de l'Alliance des Arts, &c., No. 1, June 25th, 1842.) Stamped in blue.

2.

3. **Heneage Finch, 5th Earl of Aylesford.** 1786—1859. Packington Hall, Warwickshire. In 1846 his Lordship's collection was privately sold to Messrs. Woodburn, who, in 1847, resold it to Messrs. Smith, of Lisle Street, together with the whole of their stock of prints. The latter firm offered the Rembrandt etchings, May 1847, to the Trustees of the British Museum for £3,000, and such as were wanted were acquired by the Museum, September 11th, 1848.

4. **James Hughes Anderdon.** 1793—1879. Sale, Evans', February 18th (3 days) 1828. Presented, 1867—69, to the Trustees of the British Museum, Catalogues of the Royal Academy from 1769—1849, illustrated with Prints and Drawings, also Edward's "Anecdotes of Painters," likewise illustrated. See No. 304.

5. **Thomas Allen, F.A.S.** 1743—1807. St. John's, Southwark. Sales, Library, Sotheby's, 1795; Portraits, &c., King and Lochée, May 13th (7 days), 1807, £656 18s. 6d.

6.

7. **A. Bourduge.** Sales, February 3rd, 1798, and May 22nd, 1815.

8. **A. Bridge,** Publisher.

9. **Alexander Buego,** Printseller, Maiden Lane. Stock sold, Southgate's, February 26th (3 days) 1827. He used the same mark on a smaller scale.

10. **D. G. de Arozarena.** Sales, Paris, March 11th and May 27th (3 days), 1861, 110,000 francs.

11.

12. **August Artaria,** Fine Art Dealer and Publisher, 9, Kohlmarkt, Vienna. Mark used for his private Collection.

13. **Count Giuseppe Archinto.** 1783—1861. Milan. Sale, Paris, May 17th (3 days) 1862. About 56,000 francs. See No. 91.

14. **Baron A. G. L. Boucher-Desnoyers.** 1779—1857. Engraver.

15. **Captain A. Donnadieu.** An Officer of the French Army, and dealer, residing in London. Sales, Sotheby's, June 22nd, 1836, £87 5s. 6d. August 27th, 1851, £546 4s. and (MSS.) August 8th, 1864, £251 17s. 6d. See Nos. 128, 566.

16.

17. **Alfonso III. d'Este,** Duke of Modena and Reggio. Died 1644. The Collection was formed by Cardinal Alessandro d'Este (1569—1624). His nephew Alfonso III. affixed this mark.

18. **Amédée Faure.** Born 1833. Painter. 17, Rue du Bouloi, Paris.

19. **A. Frankinet.**

20. **P. Souther.** Swedish Collector of Rembrandts.

21. **Ambroise Firmin-Didot.** 1790—1876. Author and Publisher. 56, Rue Jacob, Paris. Sales, Prints, Drawings, Books, &c., Paris, April 16th (23 days), 1877, 626,574 frs. 90 cents. Books and MSS., Paris, June 12th (6 days), 1882.

22. **Pierre Nolasque Bergeret.** Born 1780. Historical Painter, Bordeaux, and 195, Rue Montmartre, Paris. Sale, Paris, February 27th, 1846. *On sait que M. Bergeret avait une prodigieuse adresse pour faire des dessins de maîtres, que les marchands ont vendus souvent comme des originaux. M. Bergeret*

était plus fier de ce talent—là que de son talent de peintre d'histoire; il aimait à reconnaître malicieusement, dans les collections des amateurs, certains dessins qu'il avait copiés ou même inventés sous des noms illustres (Passavant, Vie de Raphael. Paris, 1860. Vol. I., p. 69.)

23. **Alphonse Hirsch,** Painter and Engraver, 40, Rue d'Amsterdam, Paris. Sale, July 1875. See No. 126.

24. **John Auldjo.** Noel House, Kensington.

25.

26. **Alfonso IV. d'Este,** Duke of Modena and Reggio. 1634—1662. Possessed about 2,300 Drawings. The Miniature Painter, Bonaventura Bisi, aided the Duke in the formation of the Collection. Giovanni Bonzi, Curator.

27. **Amann.** Sales, 1840, 1842.

28. **Anthony Poggi,** Publisher, 4, Orchard Street.

29. **Arthur Pond.** c. 1705—1758. Painter and Engraver. Sales, Drawings, April, 1759. £1,449 10s. In 1760, Rembrandt Etchings, £544, 12s. 6d., and Prints, after Rembrandt, £55 3s. His name is sometimes found in full, with the word *true*. See No. 513.

30. **Prince Alexander Jakovlevitch Labanoff de Rostoff.** Born 1788. Russian General and Author. See No. 335.

31.

32. French Mounter of Drawings. XVIII century. **Stamped blind.**

33. **Albertina, Vienna.** Founded by Albert de Saxe. 1738—1822. The Collection contains about 16,000 drawings and 220,000 Prints. **Stamped blind.**

34. **A. Thomassin.**

35.

36. **Accademia delle Belle Arti.** Venice. Established by Count Leopoldo Cicognara, who died at Venice, March 5th, 1834. In a letter addressed to Cino Capponi, May 27th, 1827, Cicognara wrote as follows:—*E quando morî il pittore Bossi in Milano, ebbi cura che la squisita collezione dei disegni originali di tute le antiche scuole venisse posta in sicuro dall' emigrar dall' Italia, e tutta la acquistai per questa Accademia di Venezia; ove primeggiano trà molte preziosita 70 disegni originali di Leonardo e* 100 *di Raffaello!!*

37. **Sir Anthony Westcombe.** Died 1752.

38. **Sir A. W. Holburne.** Died 1874. 10, Cavendish Crescent, Bath. Sale, Sotheby's, June 19th (2 days), 1873. £555 5s. 6d.

39. **Bazot.**

40. **Paul Beham.** 1592—1637. Nüremberg. Author of a MS. Catalogue of Engravers, &c., now in the Berlin Museum.

41. **W. G. Becker.** Dresden. Sale, Leipzig, October 25th, 1819.

42. **Edward Bouverie.** 1767—1858. Delapré Abbey, Northamptonshire. Sale, Christie's, July 20th, 1859. £240 11s. 6d.

43.

44. **Brönner.**

45.

46.

47.

48. **Count Bolognini.** Milan.

49. (?) **Sir Charles Bagot, G.C.B.** Sale, July 18th, 1836.

50. **Antonia Brentano, née de Birckenstock.** Sale, Frankfort, May 16th, 1870. Collection formed between 1765 and 1808, by M. Birckenstock, a diplomatist. It subsequently became the property of his daughter, Antonia, who married M. Brentano, Senator and Alderman of Frankfort. He died there May 12th, 1869. Pictures sold at Amsterdam in 1823.

51. **George Bainbridge.** (?) Banker and Brewer, Lincoln's Inn. Sale, 1803.

52. **Dr. Barry Delany,** Resident Physician at the Kilkenny Lunatic Asylum.

53.

54.

55. **Michel Bégon.** 1638—1710. "Intendant de la Marine, &c." Mark on Duplicate Prints, sold or exchanged by the Bibliothèque Royale, Paris. They formed part of the Bégon Collection, deposited in the *Bibliothèque du Roi,* April 23rd, 1770. It consisted of 24,746 articles, valued by M. Joly, the Curator, at 16,481 livres, 10 sols.

56. **David C. B. Hausmann.** 1784—1873. Author. Hanover. His Collection of Drawings was purchased in 1873 by the Berlin Museum. The fine set of Dürer's Engravings is now the property of his son-in-law, Dr. Blasius Hausmann.

57. **Dr. Blasius Hausmann,** 25, Petrithor-Promenade, Brunswick.

58. **Bibliothèque Nationale; Département des Estampes. Paris.** *Le département des estampes a dressé* (1860) *l'inventaire de* 6,198 *volumes renfermant* 788,416 *pièces, parmi lesquelles figurent les plus importantes que possède ce département. Si l'on en juge par la comparaison en masse de ce qui a été inventorié et de ce qui ne l'est pas encore, on peut estimer que les Collections du Cabinet des estampes se composent, non pas de* 1,500,000 *pièces, comme on l'avait approxi-*

mativement accusé à la commission en 1858, *mais bien de* 2,500,000 *au moins* (Report, Ministre de l'Instruction Publique. April 9th, 1860).

59. Bern: **Keller.** Sale, Stuttgart, 1871.

60.

61. **Jonathan Blackburne.** Died about 1785. Liverpool. Sale, Hutchin's, March 20th, (13 days) and April 4th (2 days), 1786. £1,925 6s.

62. **Blenz.** Sale, Berlin, June, 1844.

63. **Benjamin Robert Haydon.** 1786—1846. Historical Painter. Sale, Crook's, June 11th (2 days) 1823.

64. **Sir Thomas Brassey, K.C.B., M.P.** Born 1836. Normanhurst Court, Sussex. Possesses a fine Collection of Engravings by R. Morghen, which belonged to the engraver himself, and was first disposed of by means of a lottery. It was subsequent-

ly purchased from the winner (in whose possession it had remained for many years) by two gentlemen, and presented by them to Sir Thomas and Lady Brassey on the occasion of their marriage in 1860.

65. **British Museum.** Sale, Philipe's, Duplicate Prints and Books of Prints, May 11th (4 days) 1811. £811 19s. 6d.

66. **British Museum.** Department of Prints and Drawings. Sale, Sotheby's, Duplicate Prints, April 21st, 1880. The sale took place in the Committee Room of the British Museum.

67. **British Museum.** Department of Prints and Drawings.

68. **Berthold Suermondt.** Born 1815. Aix-la-Chapelle. Sales, Frankfort, May 5th, 1879. In 1873 his collection of drawings was acquired by the Berlin Museum. A second Collection, sold at Frankfort in 1879. Stamped blind.

69. **Benjamin West, P.R.A.** 1738—1820. Sales, Christie's, Drawings by old masters, June 9th (5 days) £1,916. Pictures by old mas-

ters, June 23rd (2 days) £3,778 12s. 6d. Drawings, Prints, &c., July 1st, &c., 1820. Copper Plates and Engravings, the property of the family of B. West, sold, Sotheby's, November 10th, 1873. £232 3s. 6d. Stamped blind.

70.

71. Presumed to designate the Collection of **Queen Christina of Sweden.** It has also been attributed to **Richard Cosway.** The records of the Sale to the representatives of Christina, on the 7th of June, 1663, for 600 scudi, are in Giorn: di Erud: Toscana. Vol. III, p. 305. See also the Catalogue of her Collection in Campori, "Raccolta di Cataloghi."

72. **Captain William Coningham.** Born 1815. Sussex Square, Kemp Town, Brighton. Purchased from Mr. Woodburn in 1843, the Wilson Collection. Sold, March, 1844, the Early German Prints to Messrs. Smith, of Lisle Street; and, 1845, the Early Italian Prints, etc., including Nielli. Drawings by old masters sold to Mr. Colnaghi, July 8th, 1846.

73. **Chev. Joseph J. de Claussin.** 1766—1844. Titchfield Street, London, and 18, Rue de l'Eglise, Batignolles, Paris. Sale, Paris, September 9th, 1844. *Il avait sur tout d'admirables épreuves de Rembrandt, renfermées dans un petit portefeuille qui ne le quittait jamais. Il mettait le soir ce portefeuille sous son chevet; il couchait dessus, et il se levait la nuit pour remarquer quelque nouvelle perfection qui lui sautait aux yeux pendant un rêve. Il avait juré de ne s'en séparer qu' à sa mort.* (Bulletin de l'Alliance des Arts. Sept. 25th, 1844, p. 97.)

74.

75. **Chardon,** Copper-plate Printer, Paris.

76. **Charles-Philippe, Marquis de Chennevières.** Born 1820. "Ancien-Directeur des Beaux-Arts," etc. *A la suite de l'exposition de dessins organisée à l'Ecole des Beaux-Arts, Mai-Juin,* 1879, *par les soins de MM. Dreyfus et Ephrussi, ce dernier fut chargé par M. Lippmann, conservateur du Cabinet des estampes à Berlin, de sonder M. le marquis Philippe de Chennevières-Pointel, afin de*

l'amener à céder au prix de cent mille francs les trente et quelques dessins de sa collection qui figuraient à l'Ecole des Beaux-Arts. La réponse ne se fit pas attendre; ce fut un refus absolu, et M. de Chennevières ajouta, qu'ancien directeur des Beaux-Arts de France, il était bien résolu à ne jamais vendre sa collection à la Prusse. Quinze mois plus tard environ, la collection fut acquise par M. Wyatt Thibaudeau, de Londres, qui céda à M. Léon Bonnat dix ou douze des plus belles oeuvres: le Michel-Ange à la sanguine, le Raphael provenant de Mariette, le Véronèse, etc., etc. De son côté, M. le baron Edmond de Rothschild acheta immédiatement la Tête de petite fille de Rubens, et M. Lippmann le Michel-Ange à la plume. Le reste de la collection continua à être dispersé entre les mains d'un grand nombre d'amateurs (Courrier de l'Art. April 27th, 1882.)

77. Ciceri.

78. **Chevalier J. Camberlyn.** 1783—1861. Brussels. Sales, Paris, 1845. April 24th (12 days), 42,616 frs. 75 cents., and November 20th, &c., 1865, 51,362 frs. 75 cents. Total 93,979 frs. 50 cents.

79.

80. **Antoine Coypel** (attributed to) 1661—1722. Painter and "Garde des tableaux et dessins du Roi, Louvres." *Un assez grand nombre de dessins porte un C que nous croyons être la marque d' A. Coypel.* (*Reiset, Notice des dessins, etc., Louvre, p. XXIX.*) Mariette wrote to Caylus . . . *on a l'obligation à feu M. Coypel père, de les avoir fait revivre* (*dessins*). *Avant lui, cette portion de desseins étoit presque entiérement abandonnée, il les tira du rebut et les fit ajuster avec toute la propreté qu'ils méritoient.* (Reiset, Louvre. p. xxviii).

81.

82. **Clerke.**

83. **Constantine Alexander Ionides.** Born 1833. 8, Holland Villas Road, Kensington.

84. **Captain Carlo Prayer.** Born 1826. 75, Corso Venezia, Milan.

85.

86.

87.

88.

89. **Count Gelozzi, or Gelosi.** Turin.

90. **Charles Gasc.** See No. 213.

91. **Count Giuseppe Archinto.** See No. 13.

92. **James Hazard.** 1748—1787. Sale, Brussels, April 15th, &c., 1789. See No. 303.

93. **Chambers Hall.** Died 1855. Elmfield Lodge, Southampton. A few months before his death presented to the nation sixty-six Drawings by Girtin, and various Antiquities. Rembrandt's Etchings, Drawings, &c., he gave to the Taylor Museum, Oxford.

94. **Jan Chalon.** 1738—1795. Engraver, &c. Sale, Amsterdam, 1797.

95. **James H. Carpenter.** Bookseller, Bond Street. Father of W. H. Carpenter, formerly Keeper of Prints and Drawings, British Museum.

96. **Christian Josi.** Died 1828. Engraver. Sales, Amsterdam, April 20th, 1818, 14,301 florins. Christie's, March 18th (10 days), 1829, £2,402 11s. 6d., and January 20th (2 days), 1830, £617 13s. He used the same mark on a smaller scale.

97. **Christian Kramm.** Born 1797. Painter, &c. Sale, Utrecht, December 7th (8 days), 1875.

98.

99.

100. **John Cawse.** Died 1862. Portrait and Subject Painter.

101. **Desneux de Lanoue.** Abbé. Died about 1656. Rue Neuve des Petits Champs, Paris. See No. 144.
Lanoue intelligent, un vénérable prestre,
Avec un bon esprit connu sur ce sujet,
Fit, des plus beaux dessins, un ample et grand projet;
Mais Jabac le surpasse, où nul ni'ira peut-estre. MAROLLES.
The letters DLN are stamped blind.

102. **Claude Augustin Mariette.** Printseller. (?) Father of Pierre Mariette, who was in the habit of writing his name sometimes on the back, and at other times on the face of the print.

103. **A. Mouriau.** "Ancien capitaine au service de Belgique." Sale, Brussels, March 11th (2 days), 1858, 12,641 francs. See No. 356.

104. **Carl Pausch.** Brussels.

105. **Charles Robert Leslie, R.A.** 1794—1859. Sale, Forster's, April 25th, 1860.

106.

107. **Constant Louis Antoine Lorichon.** Born 1800. Engraver. Stamped blind.

108. **Prince Carl de Ligne.** Died 1792. Sales, Vienna, April 29th, &c., 1793, and November 4th, &c., 1794. *La collection des desseins originaux de feu le Prince Charles de Ligne est sans contredit une des plus belles, des plus riches et des mieux composées, qui ait jamais été faite par un particulier* (Bartsch, Sale Catalogue, p. 1).

109.

110. **The Rev. Clayton Mordaunt Cracherode.** 1729—1799. Queen Square. Bequeathed to the nation a library of about 4,500 volumes, also engraved gems, coins, prints, and drawings. Date of Will, April 9th, 1792.

111. **C. Naumann.** Painter, Dresden. Sales, Paris, January 21st and May 7th, 1861; Berlin, October, 1872.

112. **Count P. de Corneillan.** Chamberlain to the King of Prussia. Sales, Berlin, November, 1824, and Paris, December 11th (3 days), 1865.

113. **Counts Palatine of the Rhine.** Their collection formerly kept at Zweibrücken, Mannheim, and Düsseldorf, was transferred, in 1799, to Munich (Pinakothek). It has been since considerably increased from the Aretin and Schönborn cabinets. Johann Christoph, Baron von Aretin (1773—1824), was appointed Librarian to the Munich Library in 1810. He resided at Allersbach, near Vilshofen, Lower Bavaria. His collection, sold at Munich, July 5th, &c., 1830 (8,232 lots).

114. **Crawford J. Pocock.** 24, Cannon Place, Brighton.

115.

116.

117. **Charles Rogers, F.R.S.** 1711—1784. Sale, Philipe's, March 18th (21 days), 1799. £3,963 6s. 6d.

118.

119. **Richard Cosway, R.A.** 1740—1821. Stratford Place. Sale, Stanley's, February 14th (8 days), 1822.

120. **Chalcographic Society.** London.

121. **Charles Sackville Bale.** 1791—1880. 71, Cambridge Terrace, Hyde Park. The mark is to be found on drawings sold at Christie's, May and June, 1881. £11,576 15s.

122. **Carl Schloesser.** Elberfeld. Sale, Frankfort, June 7th, 1880.

123.

124. **Carl Wiesbock.** Sale, Vienna, November 16th, 1863.

125. **Charles William Sherborn.** Etcher. 540, King's Road, Chelsea.

126. **Alphonse Hirsch.** See No. 23.

127. **Charolois.**

128. **Captain A. Donnadieu.** See Nos. 15,566.

129.

130.

131. **Robert Dighton.** Caricaturist. He abstracted a number of Etchings and Prints, the property of the nation. The first meeting of the Trustees of the British Museum, for consideration of the matter was held on June 21st, 1806. The discovery of the theft was due to Mr. Samuel Woodburn, the well-known art dealer, who, having been summoned to attend the Board, stated that about May, 1806, he bought of R. Dighton, Rembrandt's "Coach-Landscape," for twelve guineas, and receiving information that there was reason to suppose it might be a copy, took the etching to the Museum, on June 18th, to compare it with the two which he had heard were in the Cracherode Collection. These he found to be missing, and only a coloured copy remaining. About the same time he had also bought of Davis, printseller, in the Haymarket, seven Dürers, in one lot, for two guineas. Four of these appeared to have marks and dates on back imperfectly

erased. On leaving the Museum, Mr. Woodburn met M. de Claussin, who at once gave expression to his conviction of Dighton's dishonesty. Shortly afterwards the culprit made the following disclosures: that he first visited the British Museum in 1794, with an introduction from a Mr. Calley to Mr. William Beloe, an Under-Librarian, in whose absence, Mr. Ellis, Assistant-Librarian, produced for his inspection Rembrandt's etchings. A week afterwards Dighton repeated his visit and, finding Mr. Beloe very obliging, drew for him, gratuitously, his portrait and that of his daughter. The prints were *then only slightly pasted in the portfolios* (guard-books), *many were quite loose and easily got off.* It then occurred to Dighton that some of the etchings were wanting, for he knew that the *Cracherode collection of Rembrandts was (very) complete, and yet he could not find among them some that were scarce, particularly the "Bull Landscape" and Regnier Anslo with the margin.* He twice carried with him a portfolio, and was thus enabled to convey the prints away. At other times he used his pocket, or the breast of his coat, as a means for hiding his spoil. The prints thus stolen he sold—the Rembrandts excepted—certain examples to Mortimer for £70, others to Davis for £100, and the remainder to Woodburn for £10. The prints first ab-

stracted were disposed of in 1795, the last about February, 1806. When Mr. Beloe entertained friends at dinner, Dighton's gratitude showed itself in his several times making presents of fish, and once in going to the extravagance of green peas at a guinea a quart. By means of these disclosures a large proportion of the most valuable prints were recovered. For his share in the transaction Mr. Beloe was dismissed. See No. 434.

132. **E. Desperet.** Died 1865. Engraver. Sale, Paris, June 7th (7 days), 1865, 21,218 frs.

133. **William, 2nd Duke of Devonshire.** 1665—1729. The nucleus of the Collection of Drawings, at Chatsworh, his Grace purchased from Nicolas Anthoni Flinck, of Rotterdam (see No. 180), for 12,000 florins. Claude's *Liber Veritatis,* which at his death in 1682, he left entailed to Agnès, a girl of eleven years of age (see L'Art, No. 386, May 21st, 1882, p. 142); it was acquired by the Duke, after considerable difficulty, the moment the entail came to an end, and the last owner was able to dispose of the volume. Louis XIV. tried in vain to buy it through Cardinal d'Estrées, his Ambassador at Rome. "Duplicates of the Library of his Grace, William Spencer, Duke of Devonshire," sold at Evans's, November 24th (6 days), 1815.

134.

135. D. Bouillard. Engraver.

136.

137. Alexandre Decamps. 1803—1860. Painter.

138. Paul Fréart. Sieur de Chantelou. 1609—1694. Rue de Saint-Thomas-du-Louvre, Paris. *Par son testament, M. de Chantelou priait Louis XIV. d'accepter sa collection: déjà le roi avait accepté quelques donations d'objets d'art, sauf à désintéresser les donateurs ou leurs héritier . . . . . mais cette fois il refusa de souscrire au désir de son ancien maître d'hôtel . . . Les héritiers se virent donc forcés de vendre la collection de leur oncle, destinée dès lors à être dispersée à tous les coins de l'Europe.* (H. Chardon. Les Frères . . . p. 182.)

139. Sir William Richard Drake, F.S.A. Born 1817. 12, Princes Gardens, S. W. See No. 608.

140. **Étienne Durand.** Died 1840. Sale, Paris, March 19th, &c., 1821. Catalogue published in 1819.

141. **David Garrick.** 1716—1779. Actor. Sale, Christie's, English and Foreign Portraits, May 5th, 1825. £715 15s. 6d.

142. **Edmond L. A. Huot de Goncourt.** Born 1822. 53, Boulevard de Mont-Morency, Auteuil. **Jules**, his Brother, Born 1830, Died 1870. *Où les Goncourt ont été précieux, et où il convient de leur être reconnaissant, c'est dans la recherche ardue, laborieuse, de longue haleine, des* vignettistes *du XVIIIe Siècle.* (Revue International. Vol. IV., p. 56.)

143. (?) **H. P. Danloux.** Born about 1770. Portrait Painter and Publisher, 11, Charles Street, Middlesex Hospital.

144. **Desneux de Lanoue.** See No. 101.

145. **H. F. de la Motte-Fouquet.** Died 1874. Sales, Cologne, October 21st, 1847, and May 24th, 1875.

146. **D. McIntosh.** Sale, Christie's, Pictures and Prints, &c., May 16th (2 days), 1857, £10,699 1s. 6d.

147. **Baron Dominique Vivant-Denon.** 1747—1825. "Directeur-Général des Musées Impériaux." Sales, Paris, Feb. 12th, &c., 1826-7. 250,000 francs. About one-third of the Collection was purchased by M. Brunet-Denon (the Baron's nephew) and resold, Paris, February 2nd (13 days), 1846, 300,000 francs. The Rembrandt Etchings, sold by Denon's executors, to Mr. Woodburn, in 1829, for 40,000 francs. *Toutes les pièces portent dans le coin du bas à droite, une estampille extraordinairement petite, qui est la marque de M. Denon; elle est composée des lettres D N, avec un crible, renfermées dans un ovale: allégorie à la patience continuelle d'un amateur, qui doit rejeter tout ce qui ne peut être utile.* (Denon, Sale Catalogue.) He used the same mark on a larger scale.

148. **Dr. Augustus Strater.** Born 1810. Aachen, Aix-la-Chapelle.

149. **Dr. Fr. Pokorny.** Sales, Munich, 1864-5. See No. 599.

150. **Richard Mead, M.D.** 1675—1754. Physician to George II. and Queen Caroline, &c. Sale, Langford's, January 13th, (14 evenings), 1755.

	£	s.	d.
The Books sold for	5,518	10	11
Medals	1,977	17	0
Antiques	3,246	15	6
Pictures	3,417	11	0
Prints	1,908	14	6
	£16,069	8	11

During the life of Dr. Mead, Dr. Askew bought all his Greek manuscripts for £500. The miniatures he sold to the Prince of Wales. The bronze head of Homer, which now adorns the British Museum, was purchased at Mead's sale for £136 10s. by Lord Exeter, and by him presented in 1760. Bronzes, gems, &c., were sold previous to the sale, by private contract, to Nathaniel Chauncy, for £3,215 18s. 6d.

151. **Dr. N. Meyer.** Bremen.

152. **Dr. Joseph Benjamin Petzold.** Sales, Vienna, October 16th, 1843. October 24th, 1844, 1845, 1849; and Paris, November 24th, 1856.

153.

154. Dr. W. A. Ackermann. Lübeck. Sales, Leipzig, June 25th, 1844, and March 29th, 1853.

155.

156.

157. Charles de Valois. 1709—1799. Sale, Paris, December 14th (6 days), 1801.

158.

159. Eugène Delacroix. 1799—1863. Painter Sale, 1864.

160. Franz Josef, Grafen von Enzenberg. Innsbruck. Sale, Vienna, March 17th, &c., 1879

161. **Jacques Edouard Gatteaux.** 1788—1881. Sculptor, Engraver, and "Membre de l'Institut." 41, Rue de Lille, Paris. The bulk of his Collection was destroyed by fire, in Paris, May 24th, 1871.

162. **Edward Holmes, M.A.** Died at Manchester, in 1857, during the Manchester Exhibition of the Art Treasures of the United Kingdom. The Introduction to the Supplemental Catalogue to the Galleries of Engravings was written by Mr. Holmes.

163. **Thomas Thane.** 1782—1846. Old Chapel Row and Kentish Town. Name written generally backwards. Sale, Sotheby's, April 2nd (2 days), May 25th (6 days), and June 16th (3 days), 1846. £1,804 15s. 6d. See No. 503.

164. **E. F. Oppermann.** Sale, Berlin, May 15th (10 days), 1882. 205,000 marks.

165. **Edward Pearf.**

166. **The Rev. E. Prideaux.** His Collection of Drawings subsequently became the property of Colonel Prideaux, killed in America, 1757.

167. **Dr. Edward Peart.** Sale, Christie's, April 12th (9 days), 1822. £2,229 19s. 6d.

168.

169.

170. **Commodore Emilio Santarelli.** Sculptor. Presented his Collection of Drawings to the Uffizi, Florence, September 28th, 1866. Engravings sold, Leipzig, November 27th, 1871.

171. **Edward Scriven.**

172. **Edward Rose Tunno.** Sale, Christie's, June, 1863. £15,588. The so-called "Tunno Granger," being the Engravings collected by Mr. Tunno, in illustration of Granger's History of England; sold, Sotheby's, July 22nd (2 days), 1863. £704 7s. 6d.

173. **Edward V. Utterson, F.S.A.** Isle of Wight. Sales, Evans', December 4th (3 days), 1820, and Sotheby's, April 29th, (6 days), 1852. £690 12s.

174. **Edward Wenman Martin.** Sales, Sotheby's June 23rd (5 days), 1853, £2,180 4s. 6d., and January 21st, 1854, £220 5s.

175. **Pierre-Jean Mariette.** *Il fixait lui-même sur des feuilles de carton bleu (des dessins) encadrées d'un filet d'or et d'une teinte rappelant la couleur dominante. Le nom de l'artiste était inscrit dans un cartouche dessiné avec goût, et la pièce frappée d'une estampille microscopique portant une M initiale dans un cercle . . . . La monture était si habilement choisie, qu'après bien des tentatives infructueuses, c'est encore à elle qu'on a dû recourir pour encadrer convenablement toute espèce de dessins.* (L. Clement de Ris. les Amateurs d'autrefois. Paris, 1817. p. 340.) See No. 416.

176. **D. Franken Dz.** Author. 3, Rue de Boulogne, Paris.

177.

178. **Edwin Roffe.** Etcher. See Nos. 401, 627.

179. **Benjamin Fileol.**

180. **Nicolas Anthoni Flinck.** Born 1646. Korte Hoogstraat, Rotterdam. Sale, Pictures, Rotterdam, November 4th, 1754. His collection of Drawings, about 500 in number, was purchased by William, 2nd Duke of Devonshire, 12,000 florins. See No. 133.

181. **Joseph Désiré Félix Faure.** Born 1780. French Magistrate.

182. **Johann Friederich Frauenholz.** Printseller, Nüremberg. Sale about 1805. Stamped blind.

183. **F. Abbott.** 25, Moray Place, Edinburgh. Stamped blind. See No. 597.

184. **Frederick Augustus II.** King of Saxony. Private Collection at Dresden.

185. **Franz Rechberger.** 1771—1841. Painter and Engraver. Signature found on prints forming part of the Collection of Count M. von Fries (See No. 570), of which he was the Curator. In 1820 he was appointed by the Archduke Charles, Curator of the Albertina, Vienna.

186.

187.

188. **François Debois.** Tailor, Paris. Sales, Paris, April 21st (4 days), and November 26th (4 days), 1844; April 21st (6 days), and December 27th, &c., 1845. 213,239 francs. 175 prints were purchased by the Bibliothèque Royale, Paris, for 17,055 francs.

189.

190. Fr. Gawet.

191.

192.

193. **The Rev. F. H. Gall.** Hitchin.

194.

195. **Felix Slade.** 1788—1868. Bequeathed to the Trustees of the British Museum, a collection of Prints, Manuscripts, Glass, &c., &c. The cost of the former, 7,806 specimens, was estimated by Mr. Slade's Executors at £16,000. Library sold at Sotheby's, August, 1868, £5,718 4s.

196. **Heinrich Fuessli & Co.** Printsellers. Zürich.

197.

198. **Johann Paul Friederich Kalle.** 1804—1875. Cologne. Sale, Frankfort, November, 22nd, &c., 1875.

199.

200.

201. **Fountaine Walker.**

202. French Mounter of Drawings, XVIII. century.

203. **François Xavier Lousbergs.** Died 1805. Merchant. Sale, Ghent, September 20th, 1805, and August 19th, 1809.

204. **Chev. J. de Franck.** Banker. Sale, Vienna, February 18th, &c., April, and June, 1836. See No. 223.

205. **Franz Baumgartner.** Vienna. Printseller.

206.

207. **Brothers Vallardi.** Printsellers, Milan. Sons of Giuseppe Vallardi. See No. 241. Their names were Pietro Giuseppe and Francesco Santo. The former was the Collector.

208.

Stamped blind.

209. **Frank W. Wilkin.** Died 1842. Portrait Painter. 20, Newman Street.

210. **J. B. de Graaf.** Sale, Amsterdam, February 19th, 1820. Stamped blind.

211. **Emil Geller.** Printseller. Waisenhaus-Strasse, 6 and 32B, Dresden.

212. **W. F. Gmelin.** 1745—1821. Engraver. Stamped blind.

213. **Charles Gasc.** Sous-Préfet, 2nd Empire. Sale, Paris, 1860. See No. 90.

214. **George, 3rd Earl of Cholmondeley.** 1703—1770.

215.

216. **Giuseppe Storck.** 1766—1836. Born at

Seckingen. He settled as a merchant in Milan, where he married Maria del Majno, whose brother Carlo, known as "Carlino," became a partner. During his travels Carlo del Majno succeeded in forming for Storck a large Collection of Prints and Drawings, which were seized in 1815, by an English firm, and sold as the property of Carli and Kramer. They were subsequently purchased by Giuseppe Vallardi and S. Woodburn. Del Majno died at Naples, in great poverty, where, whilst cleaning a fresco in a church, he fell from the scaffolding.

217. **Emile Galichon.** 1829—1875. Editor of the Gazette des Beaux-Arts. Sale, Paris, May 10th (5 days), 1875.

218. **Gaetano S. Bartolozzi.** 1757—1821. Engraver and Publisher, 82, Wells Street, Oxford Street. Nephew of Francesco. Stock sold, Christie's, June 23rd, 1797. £32 9s. Stamped blind.

219.

220.

221. **George Sim.** Printseller, Edinburgh.

222. **O. T. Gerstacker.** Printseller, Leipzig. Stock sold, 1857.

223. **Chev. J. de Franck.** See No. 204.

224.

225.

226. **Gerhard Joachim Schmidt.** Barrister, Kiel.

227.

228. Gerrusius.

229.

230. G. P. Harding, F.S.A. Publisher, Hercules Buildings, Lambeth. Stamped blind.

231. G. Locarno. Died about 1868. Painter. Milan.

232. Giuseppe Rocca. Printseller, Berlin.

233. Count Gerard de Renesse-Breidbach.

234. Graft von Lepell.

235. **Gerard Reynst.** Senator, &c., Amsterdam. *Après sa mort, les Etats-Généraux choisirent dans la succession, les plus beaux tableaux pour en faire don à Charles II., ce qui explique comment, malgré la vent ordonnée par le Parlement, quelques uns des morceaux importants de la Collection de Charles Ier on pu revenir au Cabinet de Charles II.* (Defer, Cat: Général des Ventes. Liv: 1., p. 48.)

236.

237.

238. **George Steevens.** 1736—1800. The Shakesperian Critic. Sale, King's, English Portraits, June 26th, 1804.

239. **Joseph Gulston, M.P.** 1745—1786. Ealing Grove, Middlesex. Sale, Greenwood's, January 16th (20 days); February 21st (8 days), and March 14th (2 days), 1786. £4,364 1s. Offered his Collection of Por-

traits, &c., to Catharine II. of Russia, for £20,000; but on her refusal sold it as above. Miss Gulston's Collection of Portraits sold, King and Lochée, May, 1810. See No. 300.

240. **George Vincent.** 1796—1831. Painter.

241. **Giuseppe Vallardi.** 1784—1863. Printseller, Milan. "Consultore Artistico della Biblioteca Ambrosiana," and Honorary Curator of the Archinto Collection. In 1856, sold to the Louvre a volume containing 378 Drawings by Leonardo da Vinci, Vittore Pisano, Cesare da Sesto, &c. Sale, Pictures, Drawings, &c., Paris, March 20th, 1857, 53,000 frs., another sale in 1860. He used the same mark on a smaller scale. See No. 207.

242. **George Walker, F.S.A.E.** Hunter's Square, Edinburgh. Landscape Painter. Sale, Philipe's, February 22nd (5 days), 1814.

243. **G. W. Günther.** Printseller, Nüremberg.

244.

245. This Sign designates the Collection of **John Somers, Lord Somers.** 1652—1716. Sale, Paris, December 10th, 1759.

246. **James Heath, A.E.R.A.** 1757—1834. Sale, Robins,' June 13th (2 days), 1822.
Stamped blind.

247.

248. **Jacques Gabriel Huquier.** 1695—1772. Engraver and Printseller. Sales, Amsterdam. September 14th, 1761; Paris, November 4th and 9th, 1772.

249. **Ozias Humphry, R. A.** 1742—1810. Miniaturist.

250.

251. **Henry Brodhurst.** Dale Close, Mansfield.

252. **Hieronymus von Bayer.** Munich.

253. **H. Buttstaedt.** Berlin.

254.

255. **Henri, Baron de Triqueti.** 1802—1874. Sculptor, &c., 15, Rue Pigalle, Paris.

256.

257. **Edward Habich.** Born 1818. Carthauser Strasse, Cassel.

258. **Henry Fuseli, R. A.** 1741—1825. Sale, Sotheby's, July 22nd (4 days), 1825, £680 13s.

259. **Hector Giacomelli.** Born 1822. Artist and Author. Versailles.

260. **Henry Guillaume Chatillon.** 1780—1856. Engraver.

261. **Henry James Brooke.** 1771—1857. Clapham Rise. Sale, Sotheby's, May 23rd (6 days), 1853, £3,617 4s.

262. **Kunst-Halle in Hamburg.** On duplicate Prints.

263. **Aimé Charles Horace His de la Salle.** 1795—1878. 85, Rue d'Amsterdam, Paris. Sales, Paris, Prints, April 21st, 1856, 53,840 francs. Prints and Drawings, &c., January 10th (3 days), 1881. The bulk of his Collection of Drawings was deposited in the Louvre, February 19th, 1878, a month and a few days before his death. There was, in 1879, a Sale at Sotheby's of his Collection of Medals and Bronzes.

264. **Henry Mangin.** Dublin.

265. **Hamilton Minchin.** 23, Newman Street.

266. **Aglaüs Bovenne.** Born 1829. Author. 153, Rue St. Jacques, Paris. Library, sold, Paris, January, 1876, £258 3s.

267. **Henry Reveley.** Author. Sale, Christie's, May 11th (2 days), 1852.

268. **Sir Hans Sloane, Bart., P.R.S.** 1660—1753. The project of a Public Museum was first suggested by the Will of Sir Hans Sloane, of Chelsea, who had accumulated a very large Collection of Natural and Artificial Curiosities, together with a numerous Library of printed Books, as well as MSS.; and who, being very solicitous that this collection, declared to have cost upwards of £50,000, should be preserved entire, directed that the whole should be offered to the British Government for £20,000. The offer was accepted without hesitation. It consisted of the Library of Printed Books, MSS., Prints, Drawings, Coins, Medals, Cameos, Intaglios, Anatomical preparations of human bodies, Quadrupeds, Birds, Fishes, Amphibia, Crustacea, &c., &c., &c.

269. **Dr. Hugh W. Diamond.** Author of "On

the Earliest Specimens of Mezzotinto Engraving, in a letter to Sir H. Ellis," London, 1838.

270. **Hermann Weber.** Died 1854. Printseller, 56, Neuthor, Bonn. Sales, 1852; Leipzig, September 17th, 1855, and April 28th, 1856.

271. **Henry Wilkings.** 20, Newman Street, W.

272. **Dr. Henry Wellesley.** 1794—1866. Principal of New College Hall, Oxford. Sales, Prints, Christie's, May 28th, 1838, £171 13s 6d. Paintings and Drawings illustrative of London and its environs, Sotheby's, July 18th (5 days), 1853, £868 13s.; Ancient Prints, &c. Sotheby's, June 29th (4 days), 1858, £1,735 18s. 6d. French Historical Prints, Paris, December 18th, 1858. Prints, &c., Sotheby's, June 2nd, 1860, £1,332 10s.; Archæological Prints and Drawings illustrative of English History, Sotheby's, March 5th, £239 15s. 6d.; June 26th, 1862, £82 3s.: Drawings, June 25th (14 days), 1866, £9,482 2s. The initials "H. W." occur very seldom on Prints or Drawings.

273. **John Binmer.** Sale, Sotheby's, December 5th (8 days), 1842, £1,793 0s. 6d.

274. **J. Beck.** Marseilles.

275. **J. F. Lincke.** Author and Printseller, Berlin.

276.

277. **Jean Baptiste Isabey.** 1767—1855. Miniaturist, &c.

278. **Sir John-Stuart Hippisley, Bart.** 1790—1867. Warfield Grove, Berks. Sale, Sotheby's, May 23rd (2 days), 1868, £5,162 4s. 6d.

279. **John Mac Gowan, F.R.S.** Edin. Died 1780. Sales, Scott's, Junr., May 13th (6 days), 1803, and January 26th (8 days), 1804.

280.

Stamped blind.

281. **John Pye.** 1782—1874. Landscape Engraver. Sale, Christie's, May 20th (2 days), 1874, £3,167 10s. 6d. The choice set of the *Liber Studiorum,* now in the British Museum, purchased in 1869, was formerly the property of Mr. Pye.

282. **Johannes Paulus Zomer, or Zoomer,** called "De Knorrepot." Died 1725. Dealer, Amsterdam.

283.

284. **J. Thorel.** Sales, Paris, December 5th, 1853, 56,000 francs, and February 7th, 1857.

285. **Baron Isendoorn a Blois van Cannenburg.** Vaassen, Holland. Sales, Amsterdam, August 19th, 1879, and Sotheby's, June 28th, 1880, £109 7s. 6d.

286. **J. A. Boerner.** 1785—1862. Auctioneer, Nüremberg. Sales, Leipzig, 1862—64.

287. **John Barnard.** Died 1797. Berkeley Square. Sales, Greenwood's, February 16th (8 days), 1787, £2,472 6s. Philipe's, April 16th (27 days), 1798. See "The Correspondence of the late John Wilkes with his Friends." London, 1805. Vol. V., p. 25.

288. **Sir Joseph Banks, Bart., K. B., P.R.S.** 1743—1820. Between 1773—1818 he presented to the Trustees of the British Museum Collections of Books printed in Iceland; Icelandic Manuscripts; Antiquities, &c. In June, 1822, John Curtis valued the Drawings, Prints, Pictures, &c., contained in the library of Sir Joseph:—

	£	s.	d.
Drawings and Prints	3,426	0	0
Copper Plates	1,000	0	0
Pictures, &c.	150	0	0
MSS. and 4 vols. of Plants	362	0	0
	£4,938	0	0

289. **J. Bailey.**

290. **John Charles Robinson, F.S.A.** Her Majesty's Surveyor of Pictures. 10, York Place, W. Sale, Drawings, Paris, May 7th (2 days), 1868.

291. **Johan Conrad Spengler.** 1767—1839. Director of the Museum, Copenhagen, &c. Sale, Drawings, Copenhagen, October 8th, 1839. See No. 350. Stamped blind.

292.

293. **Jules Dupan.** Geneva.

294. **Josef Daniel Böhm.** 1794—1865. "Directeur de la Monnaie Impériale de Vienne." Sale, Vienna, December 4th, 1865. Stamped blind.

295. **John Deffett Francis.** Born 1815. Artist and Hon. Curator of the Fine Art Department of the Swansea Public Library.

296. **James Duffield Harding.** 1798—1863. Painter. Stamped blind.

297. **John Fitchett Marsh.** Fairfield House, Warrington. Sale, Prints, &c., Sotheby's, May 12th (2 days), 1882. £880 17s. 0d.

298. **Joseph Farington, R.A.** 1747—1821.

299. **Jean François Gigoux.** Born 1806. Painter. 13, Billault, Paris. Sales. Paris, May, 1861; March 3rd (9 days), 1873; and March 20th (4 days), 1882. 113,500 francs.

300. **Joseph Gulston, M.P.** See No. 239.

301. **The Rev. J. Burleigh James, M.A.** Knowbury Park, Salop. Sale, Sotheby's, March 19th (10 days); April 23rd (8 days); and May 23rd (10 days), 1877, £4,221 7s 6d.

302. **Johann Georg Wille.** 1717 — 1808. Engraver. Sales, Paris, December 6th, 1784; and December 11th, 1786.

303. **James Hazard.** See No. 92.

304. **James Hughes Anderdon.** See No. 4.

305. **John Lowndes.** Publisher, 25, Bow St. Stamped blind.

306. **John Leighton, F.S.A.** Born 1822. 12, Ormonde Terrace, N.W.

307. **John Newington Hughes.** Winchester. Sale, Sotheby's, February 18th (2 days), 1848. £376 9s. 6d.

308. **Jean Mariette.** 1660—1742. "Marchand d'Estampes et Imprimeur." He was also an engraver. Pierre-Jean Mariette, his son, tells us in the Abecedario, Vol. III., p. 265: —*Que s'il étoit permis à un fils de parler avantageusement de son père, sans pouvoir être soupçonné de trop de complaisance, l'on ne craindroit point d'assurer qu'il y a eu peu de personnes qui ayent possédé une connoissance plus parfaitte des estampes, et qui, ayant mieux sceu discerner les différentes manières des maîtres et en faire une judicieuse application, comme il ne s'en trouvera gueres qui ayent eu l'avantage de servir d'aussy grands princes et avec autant de distinction.*

309. **John Malcolm,** of Poltallock. 7, Great Stanhope St.

310. **Jonathan Richardson, Junr.** 1694—1771. Painter, Queen Square, Bloomsbury. Formed two collections, the first of which he sold during his lifetime. The drawings were

marked with the monogram "J.R." The second collection, sold, Langford's, February 5th (8 evenings), 1772. The drawings were marked with the letter "R" only. See No. 423.

311. **Jonathan Richardson, Senr.** 1665—1745. Painter, Queen Square, Bloomsbury. Sale, Cock's, January 22nd (18 nights), 1746—1747. £2,003 4s. 6d.

312. **John Rutson, B.A.** Born 1829. Nunnington Hall, York.

313.

314. **John Thane.** 1747—1818. Author and Printseller, Lisle Street. Sales, Sotheby's, November 23rd (10 days), 1818, £945 11s. 6d.; March 26th, £352 2s.; May 17th (13 days), £1,132 17s.; and November 23rd, 1819, £409 1s. 6d.; November 23rd, 1820, £95; and May 2nd (2 days), 1821, £596 19s. Several Prints and Drawings belonging to him were sold in 1846, at his brother, Thomas Thane's sale.

315. **Josef Camesina de Ponal.** 1765—1827. Sales, Vienna, Artaria's, 1831—1833.

316. **Sir John St. Aubyn, Bart.** 1758—1839. Sale, Philips's, April 2nd (10 days), and April 27th (7 days), 1840; £2,780 16s. 6d. Many lots were bought in for Lady St. Aubyn, and sold at her death, at her house at Putney, by Winstanley's, July 28th (6 days), and August 6th (6 days), 1856. £6,275 17s. 6d.

317. **J. James Tissot.** Painter and Etcher, 17, Grove End Road, St. John's Wood. "An Exhibition of Modern Art, by J. J. Tissot. . . . Paintings, Etchings and Emaux Cloisonnés." Dudley Gallery, Egyptian Hall, Piccadilly. May 12th, 1882.

318. **Joseph T. Richomme.** Born 1785. Engraver.

319.

320. **"Julien de Parme."** 1736—1796. Painter. Sale, Paris, February 21st, 1794.

321.

322. **John Webster, L.L.D., M.P.** Born 1810. Edgehill, Aberdeen.

323. **John Young, F.S.A.** Sale, Sotheby's, April 16th (2 days), 1875. £1,637 18s. 6d.

324. **John Young.** 1755—1825. Mezzotinto Engraver.

325. **Thomas Kirk.** Died 1797. Painter and Engraver.

326. **Fitzwilliam Museum.** Cambridge. Mark on Duplicate Prints, sold, Sotheby's, July 10th, 1876, £476 15s. They formed part of the Rev. Thomas Kerrich's Collection (see No. 505). The same mark, with the inscription "University Library," occurs on Prints, sold, Sotheby's April 2nd (2 days), 1878, £2,259 13s. The Fitzwilliam Collection was bequeathed to the University of Cambridge,

by Richard, 7th Viscount Fitzwilliam (1745—1816). He inherited the nucleus of the Collection from his maternal grandfather, Sir M. Decker, Bart.

327.

328. **Karl Eduard von Liphart.** Born 1808. 41, Via Romana, Florence. Portion of his Collection sold, Leipzig, December 5th, &c., 1876, 320,000 francs.

329. **Königliche Museen.** Kupferstich-Cabinet, Berlin. On Duplicate Prints, sold, November 9th, 1871; November 6th, 1873, and October, 1881.

330. **Amsterdam, Museum.** On Duplicate Prints, &c., sold, Amsterdam, May 2nd, &c., 1882, 36,044 florins. *La Collection du Prince Guillaume constitue le présent Cabinet, à Amsterdam. Il fut encore une fois princiérement enrichi, grâce aux bons soins du Roi Louis Napoléon—et ce, par l'achat en bloc de la superbe collection réunie par le Baron de Leyde de Warmond. On peut retracer les origines du Cabinet jusque dans la première moitié du dixseptième siècle. A cette époque*

le Stathouder Frédéric Henri, grand amateur des Beaux-Arts, réunit bon nombre d'estampes (11,234) *des plus importantes. Le Cabinet fut transporté à Paris au mois de November,* 1812; *mais en Novembre,* 1814, *on le restitua à la Hollande. Deux ans plus tard, il passa de la Haye à Amsterdam, par suite d'un échange avec le Cabinet Numismatique* (See No. 460). *Le catalogue manuscrit de sa succession, déposé maintenant à la Bibliothèque Royale, parle, entre autres, d'Albums—"Konstboecken"—remplis d'estampes de Rembrandt et d'Albert Dürer. Cette collection restée dans la possession de ses successeurs, fut de beaucoup augmentée par le Stathouder Guillaume V, lequel Prince porta un intérêt tout spécial aux arts graphiques. Ainsi, informé du nouveau procédé, inventé par Ploos van Amstel, rendant à merveille les dessins des maîtres anciens, il fit venir l'inventeur à la Haye, et le pria de lui montrer son secret; puis il dessina lui-même une tête de femme, que Ploos reproduisit immédiatement en sa présence.* (Curiosité du Musée d'Amsterdam, &c. p. 2.)

331.

Stamped blind.

332. **Louis-Roger-Xavier de Meryan, Marquis de Lagoy.** 1789—1860. "Membre Correspondant de l'Institut de France, etc., etc." Aix (Provence). Sales, Paris, 1824, and April 17th, 1834. In 1820, Mr. Samuel Woodburn purchased from the Marquis 138 Drawings (137,500 francs), which he afterwards resold to Mr. Thomas Dimsdale. *Quelques instants avant sa mort, il a légué à la ville d'Aix plusieurs aeuvres estimées de peintres provençaux, et la précieuse collection des eaux-fortes de son père. Sa magnifique suite numismatique, appartient aujourd 'hui* (30 *May,* 1860), *à Mme. la marquise douairière de Lagoy, née de Castellane.* (Revue Numismatique, 1860. p. 407.

333.

334. **Bibliothèque Royale de Belgique.**

335. **Prince Alexander Jakovlevitch Labanoff de Rostoff.** See No. 30.

336. **Lawrence Barnett Phillips.** Born 1842. 41, Warwick Road, Maida Vale, W.

337. **Léon Joseph Florentin Bonnat.** Born 1833. Painter. 19, Place Vintimille, Paris.

338. **Luigi Calamatta.** 1801—1869. Engraver. Sale, Paris, December 18th, 1871, &c. Stamped blind.

339.

340.

341. **Bindon Blood.** Ennis, County Clare, Ireland. Sale, Sotheby's, July 18th, (6 days), 1856, £812 12s. 6d. "Leith," a Lithographic Designer, residing in Edinburgh. See No. 351. Other names, written in the same manner occur, viz.: "Barker" and "Gibbs." The former a traveling auctioneer.

342. **A. Alferoff.** Bonn. Sale, Munich, May 10th, 1869.

343.

344.

345. **Luigi Marchesi.** 1741—1826. Singer. On Tickets Engraved by Francesco Bartolozzi.

346. **A. le Masson.** Louviers. Sale, Sotheby's, May 16th, 1878, £141 4s. 6d.

347.

348. **Louis-Philippe,** King of France. Abdicated, 1848. Sale, Pictures, Paris, March 8th, and December 6th, 1852.

349. **A. J. E. Lerouge.** 1766—1833. Sale, Pictures, 1818, 241,690 francs. Library, 1833.

350. **Lorentz Spengler.** 1720—1807. "Directeur du Cabinet des Arts," Copenhagen. Bequeathed his Collection to his Son. See No. 291.

351. **Samuel Leith.** Lithographic Designer, and Dealer in Prints. Edinburgh. See No. 341.

352. **Adam Wassiliewitch Olsoufieff.** Russian Collector of Portraits, &c., during the Reign of Catharine II.

353. **Francis II.,** Duke of Mantua and Reggio. 1660—1694. In 1688, purchased a Collection of Drawings, of which F. Stringa was Curator. About 1796, the Chevalier Jean-Baptiste Wicar (1762—1834), aided by General Brusca, seized and conveyed almost all the Collection to the Louvre. Of these, *one* Drawing only was returned in 1815. The few remaining were transferred to the "Accademia delle Belle Arti," Modena.

354.

355.

356. **A. Mouriau.** See No. 103.

357.

358. **Adolphe Mouilleron.** 1820—1881. Lithographic Designer, 6, Rue de Seine, Paris.

359. **Michel de Moralles.** Abbé de Villeloin. 1600 — 1681. Faubourg Saint-Germain, Paris. Mark to be found on Duplicate Prints, formerly in the Marolles Collection, which were sold or exchanged by the Bibliothèque Royale, Paris. The Marolles Collection, 123,400 Prints, was acquired by Colbert, for Louis XIV., in 1667, for 30,400 livres. The Abbé formed a second Collection, and in 1672, published a catalogue in 12mo. On the copy in the Bibliothèque de l'Arsenal we read the following manuscript note:—*Les estampes mentionnées dans ce deuxième catalogue ne sont point dans le recueil de la Bibliothèque du Roy. Elles ont*

été vendues à la mort de Marolles à différentes personnes. Elles sont bien moins considérables que dans le premier, n'étant qu'au nombre de 111,424, *dont* 10,576 *dessins.* (Clémens de Ris. Les Amateurs . . . p. 115.)

360. **Mariano Bovi.** Born 1758. Engraver and Printseller, 207, Piccadilly. Stock sold, King and Lochée's, May 28th (3 days), 1805. £1,034 14s.

361.

362. **Joseph Maberly.** 1783—1860. Solicitor. Author of "The Print Collector." 4°. 1844. Sale, Sotheby's, May 26th, (5 days), 1851. £3,494 16s. 6d.

363.

364.

365. **Martin Folkes, P.R.S.** 1690—1754. Clare Hall, Cambridge. Sale, Prints and Drawings, Langford's; January 15th (8 evenings), 1756.

366. **Moses Haughton.** Born 1772. Painter and Engraver.

367. **Marseille Holloway.** Printseller, 25, Bedford Street.

368. **Julian Marshall.** 13, Belsize Avenue, N.W. Sale, Sotheby's, June 30th (12 days), 1864. £8,352 1s. 6d.

369.

370. **Sir Mark Masterman Sykes, Bart.** 1771—1823. Sledmere House and Settrington, in the County of York. Sales, Sotheby's, 1824. Part I., March 29th (12 days), British Portraits, Hollar's, Faithorne's, &c., £6,752 11s. 6d.; Part II., May 11th (3 days), Prints after Rubens and Van Dyck, Hollar's, Woollett's, Strange's, &c., £1,140 1s. 6d.; Part III., May 24th (12 days), Early Italian Prints, Nielli, and a Pax by Finiguerra,

£6,897 15s.; Part IV., June 24th (7 days), British Portraits, Prints, after Reynolds, &c., £959 1s.; Part V., December 6th (8 days), Foreign Portraits, Topography, Bartolozzi's, &c., £1,976 11s. 6d. Total, £17,726 0s. 6d.

371.

372. **Musée du Louvre.** *L'année* 1671 *marque la naissance de cette collection. Accrue par le travail de deux siècles, elle catalogue aujourd'hui trente-sept mille numéros. Les ventes fameuses, les legs, les donations, firent atteindre ce nombre prodigieux. Le financier Evrard Jabach cédait à Louis XIV.,* 5,542 *dessins. La plupart provenaient du vaste encan mis sur les deépouilles du roi d'Angleterre, Charles* 1er. *Desneux Delanoue, mourait vers la même époque, et Colbert poussait les enchères de* 350 *de ses compositions. Lebrun, léguait à S. M. toutes ses esquisses* (12 *février* 1690). *Mignard son successeur fit de même. En* 1712, *cent soixante-deux études du cabinet de Montarsy, entraient au Louvre. L'immense collection Crozat se dissipe* (1741): *le cardinal de Fleury n'y entend point malice et refuse tout argent. On demandait cent*

mille livres des vingt mille dessins. Mariette, l'amateur des amateurs français du dix-huitième siècle, avait reçu de son père et de son aieul, un beau cabinet; élevé à leur école, il devient maître dans la science des attributions *et augmente les héritage. Il meurt en* 1774, *et sa vente est une des dates de l'histoire du goût. Le roi s'enrichit là de treize cents dessins payés* 52,000 *livres.* 89 *arrive. Des familles de collectionneurs émigrent: le gouvernement confisque leurs portefeuilles et les envoie au Louvre. Nos armées d'Italie et d'Allemagne ramènent de leurs missaires alliés de* 1815 *décimaient hélas! conquêts, des toiles, des dessins. Les comce glorieux butin de nos victoires, et enlevaient le meilleur. Sous Napoléon Ier, les recueils de Filippo Baldinucci, furent négrociés avec les Strozzi de Florence; et M. Girard, neveu de Bouchardon, offrait* 838 *études du statuaire. La Restauration et Louis-Philippe augmentèrent le département des dessins. La vente du roi des Pays-Bas* (1850) *et le legs de M. His de la Salle* (1878) *composent les deux accroissements remarquables de ces trente dernières années. Telles sont les assises de ce Musée. Avant le milieu du dix-huitième siècle, les dessins du roi restèrent entassés et soustraits aux regards. Leur première exposition remonte à* 1751. *Certains croquis s'échelonnèrent entre les Rubens du Luxembourg; et l'apothéose de Marie de Médicis enguirlanda*

ses cadres de Raphael et de Léonard. La Révolution innova. Le 28 thermidor de l'an V (1797), *la salle d'Apollon étalait* "415 *dessins des plus grands maîtres." Ils semblent n'avoir point déparé de leur voisinage, les peintures, les bas-reliefs, les bronzes décrits au livret, car chaque nouvel aménagement de* 1802, 1811, 1815, 1817, 1820, *les développe. Enfin, s'organisait sous Louis-Philippe, l'exhibition actuelle; et le Conseil d'Etat, sorti du Louvre, abandonnait le lieu de ses séances à l'enseignement du génie.—Espace restreint pour* trente-sept mille *oeuvres. Des Conservateurs furent établis. C'a été avec des titres différents, Lebrun, Mignard, Houasse, Gabriel Blanchard, deux des Coypel, Antoine et Charles, Cochin le petit maître, le peintre Vincent, M. Morel d'Arleux, M. de Cailleux, M. Frédéric Reiset. Aujourd'hui c'est M. Both de Tauzia.* (Musée du Louvre. Gillot, &c. Paris, 1882. No. 1.) See Nos. 382, 441.

373. **Comm^re^ Giovanni Morelli.** Pseud: Ivan Lermolieff. Born 1816. Senator of the Kingdom of Italy, and Author. 14, Via Pontaccio, Milan, and Bergamo.

374. **Laurent-Texier de Montarcy.** Silversmith to Louis XIV., in 1690. Sale, 1712. *Les dessins de Montarsis étaient beaucoup moins précieux que se tableaux, si nous en jugeons par ceux qui se trouvent au Louvre, et qui ne devaient pas être les moindres de la col-*

lection. Sur les 168 *achétes par A. Coypel, nous en retrouvons environ un tiers, grâce à la signature*: Montarcy, *que porte encore leur monture. Ce sont des ouvrages assez médiocres.* (Notice des dessins du Louvre. p. xxxi.)

375. **Auguste-Poulet-Malassis.** Died 1878. Author. Sale, Sotheby's, March 16th, 1878, £341 11s. 6d.

376. **R. Menjaud.** Publisher, 23, Rue Croix des Petits-Champs, Paris.

377. **John Michael Rysbrack.** 1693—1770. Sculptor; Vere Street, near Oxford Chapel. Sale, Langford's, Prints and Drawings, February 15th (10 days), 1764. Statuary, vases, medallions in marble, &c. 1765. £991 10s.

378.

379.

Stamped blind.

380.

381.

382. **Louvre, Napoléon III.** See Nos. 372, 441.

383. **Baron Charles Marochetti, R.A.** 1805—1868. Sculptor, 34, Onslow Square, S.W. Sale, Sotheby's, March 31st (4 days). 1868. £2,960 12s. 6d. This mark was affixed by the Baron's son a few days before the sale took place.

384. **Naudet.** C.1790. Printseller, Paris. Wrote at times on the back of prints:—*apartenant et vendue par Naudet, Md. Estampes au Louvre.*

385. **Count Nils Bark.** Stockholm. Sale, Paris, February, 1852. Stamped blind.

386. **Neville D. Goldsmid.** The Hague. Sale, Paris, Prints, April 25th (3 days); Drawings, &c., May 4th (3 days), 1876.

387. **Prince Nicolaus Esterházy.** 1765—1833.

Vienna. Collection sold in 1865; it is now at Pesth, in the "Esterhazy Museum." A few prints and drawings sold, Philip's, May 26th. 1843. £23 3s.

388. **Nicola Francesco Haym.** C.1679—1729. Musician, &c., &c. Collection sold during his life-time.

389.

390.

391.

392. **Prince Alexander Lobanow Rostowsky.** Sale, Berlin, April 26th, 1881. 155,000 marks. Nephew of Prince Labanoff, author of the "Lettres inédites de la Reine Marie Stuart," &c. Paris, 1839. 8°.

393.

394. **Amand-Durand.** 69, Rue du Cardinal-Lemoine, Paris. On fac-similes or "heliogravures."

395. **O. de Ferberdek.**

396. **Poggi.** Sale, Paris, 1836.

397.

398. **Van Puten.** Sale, Paris, December 14th, (2 days), 1829.

399.

400. **Pacetti.** Painter. Rome. Collection of Drawings, purchased in 1843 by the Berlin Museum.

401. **Edwin Roffe.** See Nos. 178, 627. Impressed on all *remarque* proofs etched by himself.

402. **Pierre Mariette.** Printseller. He was in the habit of writing his name in full, sometimes on the back and other times on the face of the print.

403. **Paul I.** Emperor of Russia. 1754—1801. *La collection des dessins de l'Ermitage Impérial a pour fonds le cabinet des dessins du Comte de Brühl, acquis, en même temps que sa galerie de tableaux, par ordre de l'Impératrice Catherine II. Le Cabinet du Comte de Brühl se composait d'environ six cents dessins de diverses écoles, . . . Cette première collection, encore accrue par d'autres acquisitions de l'Impératrice Catherine, fut principalement augmentée sous l'Empereur Paul I., qui fit apposer son chiffre sur tous les dessins. Les maîtres français dominent dans la collection de l'Ermitage. Callot seul est représenté par* 1067 *dessins . . . . Par Daniel Dumoustier et ses élèves; il y en a* 132 *. . . . C'est peutère la collection de Mariette,*

achetée à sa mort par Mr. Delatour . . . . Le Traité sur la théorie de la peinture, de Lionardo da Vinci, manuscript Italien du milieu de XVIe siècle, avec dessins de N. Poussin, ... Sur les 11,880 *dessins qui contient la collection, les plus intéressants, sont exposés dans les cadres, &c.* Ermitage Imperial. Coll: des Dessins. St. Petersburg. 8°. 1867.)

404. **Prince Carl de Paar.** 1771—1819. Vienna. Sale, Sotheby's, July 13th (14 days), 1854. £2,785 10s. 6d.

405. **Philippe Burty.** Author, 4, Rue Watteau, Paris. Sales, Sotheby's, October, 1862; April 27th (5 days), 1876, £1,225 9s; and June 19th (3 days), 1878, £785 17s. See No. 517.

406. **Chaillon-Potrelle.** Printseller, 142, Rue St. Honoré, Paris. Stamped blind.

407.

408. **Peter Goodeson.**

409. **P. Gervaise.** Sale, Paris, November 26th, 1860.

410. **Georg Peter Westenberg.** Born 1791. Landscape Painter. Sale, Amsterdam, September 30th. 1857.

411. **John Percy, M.D., F.R.S.** Born 1817. 1, Gloucester Crescent, Hyde Park, W.

412. **Philippe Huart.** Died c. 1869. Mounter of Drawings, who resided in Paris. The mounts were generally of dark grey toned paper with gilt borders and black lines.

413. **Vicomte Philippe de Saint-Albin.** 1822—1879. "Bibliothècaire de l'Impératrice." 4, Rue Boudreau, Paris. Bequeathed his collection of drawings, paintings, &c., to the Louvre, Bibliothèque Nationale, Comédie Française, &c.

414. **Philip Henry Lankrink.** Page to Charles I.

415. **Sir Peter Lely,** Knight. 1617—1680. Por-

trait Painter. Piazza, Covent Garden. Sales, Pictures, April 18th (40 days). 1682, £26,000. Prints and Drawings, sold. April 11th, 1688, and April 16th, 1689. The latter sale continued for eight days, and was then adjourned.

416. **Pierre-Jean Mariette.** 1694—1774. "Controleur général de la Chancellerie de France, et Membre honoraire amateur de l'Académie de Peinture," 37, Rue Saint-Jacques, Paris. Sales, Paris, February 1st, &c., 60,000 frs.; May, 9,000 frs.; November 15th, &c., 1775, and January, 1776, 288,500 frs. Total, 357,-500 francs. (12,504 Prints were acquired by the Bibliothèque du Roi for 20,663 frs., 11 sols., and 1,300 Drawings by the Louvre for 52,000 frs.) In April, 1776, was offered for Sale at the *Magazin des Estampes*, in Cockspur Street, "A magnificent Collection of Prints, selected from that noble Cabinet, in Paris, of Monsieur Mariette, *before* they were offered to the public, containing the most beautiful impressions of Rubens, Vandyck, Marc Antonio, &c., English Portraits, &c." The Catalogue contains 4,684 lots, each lot priced. See No. 175.

417.

418. **Pietro Malenza.** Sales, Leipzig, 1866, 1867.

419. **Pierre Remy.** c. 1771. Printseller, etc. Rue Poupée, Paris. See No. 426.

420. **Peter Sylvestre, M.D.,** With a little circle or star, sometimes near the initials, at other times at a distance from them. See No. 581.

421. **Paul Sandby, R.A.** 1732 — 1809. Sales, May 27th, 1785; Sotheby's, July 18th (5 days), 1799, £549 2s.; Christie's, March 17th (3 days), 1812, £715 19s., and April 16th (3 days), 1817, £767 14s.

422.

423. **Jonathan Richardson, Junr.** See No. 310.

424. **Carl Rahl.** 1812 — 1865. Engraver. Stamped blind.

425.

426. **Pierre Remy.** See No. 419.

427.

428. **Rudolph Ackermann.** 1764—1834. Book and Printseller, 101, Strand, and Finchley.

429. **Robert Balmanno, F.S.A.** Born 1780. Sale, Sotheby's, May 4th (8 days), 1830, £1,321 16s. 6d. His Collection of Prints after Stothard, arranged in four volumes, and numbering upwards of 2,200 was purchased in 1849, by the Trustees of the British Museum. See No. 446.

430. **Richard Bull.** North Court, Isle of Wight. About 1774, sold his "Illustrated Granger" (36 folio vols.) to John, Lord Mount Stuart. The illustrated copy of "Walpole's Anec-

dotes of Paintings, &c." (14 folio vols.), sold, Sotheby's May 1st, 1880, to Mr. Donaldson. 106, New Bond Street, who, having broken up the volumes, disposed of the Prints and Drawings, separately, Sotheby's, May 23rd, 1881, £2,173 6s. 6d.

431. **R. Bathurst.**

432. **R. Cribb.** Publisher, 388, Holborn. Stamped blind.

433. **Dmitri Alexandrovitch Rovinski.** Born 1825. Senator and Author, St. Petersburg.

434. **R. Dighton.** See No. 131.

435. **Roberto d'Azeglio.** Author, and Director of the Royal Gallery of Paintings at Turin.

436. **A. P. F. Robert-Dumesnil.** 1778—1864. Author of "Le peintre-Graveur Français," &c., Paris, 8° 1835—50. 8 volumes. Sales. Phillip's, Etchings by Rembrandt, &c., April 12th & 16th (6 days), 1836; Phillip's, Dutch and German Etchings, &c., May 1st, (7 days), 1837; Phillip's, Painters' Etchings, Italian School, May 14th (5 days), 1838;

Paris, Prints, &c., April 3rd, &c., 1843; Paris, Prints, &c., March 25th, &c., 1844; Paris, Pictures, &c., December 20th, &c., 1852; Paris, Prints, &c., April 20th, &c., 1854; Paris, French Engravers, 17th, 18th & 19th Centuries, December 4th, &c., 1854; Paris, French Etchings, &c., November 26th, &c., 1855; Paris, Callot's, C. Lorraine, &c., March 11th, &c., 1856; Paris, Ancient, Prints, &c., December 17th, &c., 1856; Paris, S. Della Bella's, April 12th, &c., 1858; Paris, Prints, &c., December 19th, &c., 1858; Paris, School of Fontainebleau, March 28th, &c., 1862; Paris, Flamen's, Callot's, &c., May 11th, &c., 1863; Paris, E. Delaune's, &c., March 11th, &c., 1864.

437. Richard Edwards.

438. Baron Pierre Narcisse Guérin. 1774—1833. Painter.

439. Jean Remi Faesch. Basle.

440. Richard Ford. 1796—1858. Author, &c., Heavitree House, Exeter. In April, 1837, sold to the Trustees of the British Museum,

through Messrs. Colnaghi, 630 Prints after Correggio, £250. Later on, he sold another Collection, consisting of 1,830 Etchings, &c., by Parmigianino, Meldolla, &c. See No. 445.

441. **République Francaise, 1848.** [Louvre.] See Nos. 372, 382.

442. **Richard Houlditch.** Died 1736. South-Sea Director. Sales, Prints, 1744; Drawings, about 1765.

443. **Carl F. Rhodin.** Altena, Prussia.

444. **R. Lundo.** Berne.

445. **Richard Ford.** See No. 440.

446. **Robert Balmanno, F.S.A.** See No. 429.

447. **Robert Dobson.** Engraver.

448. General Rolas du Roseij. Dresden.

449. Robert Spencer.

450. Xaver Maria Roth-Schönberg. Dresden.

451. Robert Priolo Roupell, Q.C. Born 1798. The Albany, Piccadilly.

452.

453. Robert Udny of Udny, F.R. S. 1725—1802. Paddington. Sales, Prints, Scott's, Junr., May 26th (19 days), 1802, £1,289 os. 6d.; and Pictures, Christie's, 1804. (Robert Udny, or Udney, was the brother of John Udny, sometime Consul at Leghorn, and whose Collection of Italian Pictures sold at Christie's, April 25th, 1800.)

454. Graf R. U. Festitics. Vienna.

455. **Chr. Rhaban Ruhl.** Sale, Cologne, May 15, &c., 1876.

456. **Heinrich Josef Rutxhiel.** 1780—1837. Sculptor. Sale, Paris, November 27th, 1837.

457. **The Raphael** Drawings with these initials, generally stamped on the right-hand lower corner, formed part of the Collection of Timoteo della Vite. Passavant, Life of Raphael,says Vol. II., p. 402:—*Son compatriote et ami, Timoteo Viti, en possédait un nombre considérable, (dessins) qui lui furent donnés par le mâitre lui-même, et que sa famille conserva religieusement pendant deux siècles. C'est seulement en* 1714 *que M. Crozat, de Paris, fit l'acquisition d'une partie de ces dessins, et le reste ne fut vendu qu'en* 1823 *par le dernier héritier de Timoteo Viti, le Marquis Antaldo Antaldi, d'Urbin, à M. Wooburn, de Londres.* The Marquis presented to Mr. Wooburn, in 1824, a manuscript catalogue or inventory of Pictures and Drawings, by means of which was discovered the source whence Crozat obtained many of his Drawings by Raphael. They are described with the word *Venduto* written against them. At the Woodburn sale, this inventory fell into the possession of the Rev. Henry Wellesley, Principal of New Inn Hall, Oxford, and was presented by him to the University Galleries. See No. 516.

458. **Richard Westall, R.A.** 1765 — 1836. Painter. Sale, King and Lochée, June 24th, 1815.

459.

460. **Amsterdam Museum.** See No. 320.

461.

462. **Joachim von Sandrart.** 1606—1688. Painter, Engraver, and Biographer. In 1640 sold to Spiringius, Swedish Ambassador at Amsterdam, two volumes containing drawings, for 3,500 florins.

463. **John Sheepshanks.** 1787 — 1863. Mark used by the British Museum to designate the prints from the Collection of Mr. Sheepshanks purchased in 1836. Sheepshanks formed an extensive collection of pictures by

modern British artists, known as the "Sheepshanks Gallery," which, in 1836, he presented to the nation and deposited in the South Kensington Museum. In 1836 he sold to the British Museum his fine Collection of Dutch and Flemish Etchings.

464.

465.

466. **Henry Danby Seymour.** 1820—1877. 209, Piccadilly, and Trent, Sherborne, Dorset. Sales, Sotheby's, May 20th, 1875, £221 2s. 6d., and Christie's, April 4th, 1878, £2,465. The monogram A.S. is that of Mr. Alfred Seymour, who inherited the collection and affixed this mark.

467. **J. Kollmann.** Dresden.

468. **J. C. D. Hebich.** Hamburg. Sale, Stuttgart, November 15th (2 days), 1880.

469. **Samuel de Festitits.** Vienna.

470. **Samuel Woodburn.** 1786—1853. Dealer. 112, St. Martin's Lane. Sales, Christie's, Prints, June 5th (8 days), £3,404 5s. and Drawings, June 16th (10 days), 1854, £2,624 18s. 6d. Drawings, known as the **Lawrence Collection,** sold at Christie's, June 4th (5 days), 1860, £8,992 11s. 6d. At this sale one hundred and six drawings were acquired for the British Museum: £2,100. Pictures, &c., also at Christie's, June 9th (2 days), 1860. On May 2nd, 1829, Mr. Woodburn offered to the Trustees of the British Museum a collection of Rembrandt Etchings, which he had purchased from Baron Denon's executors for 40,000 francs. On April 25th, 1843, he again offered to the nation the whole stock of his prints for £12,000; they were, however acquired by Messrs. Smith, of Lisle Street, in 1847. There were four brothers Woodburn—William, Samuel, Allen, and Henry. Respecting Sir T. Lawrence's Collection of Drawings by Old Masters, purchased by Messrs. Woodburn in 1835 for £16,000, and exhibited in the years 1835 and 1836, see J. C. Robinson, "A Critical Account of Drawings by Michel Angelo and Raffaello, in the University Galleries, Oxford, 1870, 8vo. p. xviii." See No. 131.

471.

472. **Simon Schropp & Co.** Printsellers, Berlin.

473. **Baron Achille Sellière.** Banker, 131, Saint-Dominique, Paris.

474.

475.

476.

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478.

479. **Sigismond Bermann.** Printseller to the Imperial Library, Vienna.

480. **George John, Earl Spencer.** 1758 — 1834. Sale, Philipe's, Drawings, June 10th (8 days), 1811. £1,330 15s. 6d.

481.

482.

483. **Samuel Parkes.** Died 1825. Chemist. Goswell Street and Mecklenburgh Square.

484. **Sir Joshua Reynolds, Knt., P.R.A.** 1723—1792. Sales, Greenwood's, Duplicate Prints, Terra-cotta Models, &c., April 16th (3 days), 1792. Drawings by Old Masters, sold in 1794, at fixed prices, viz.: 54 by Correggio; 28 by Annibale, and 18 by Lodovico Caracci; 70 by A. van Dyck; 9 by Fra Bartolommeo; 32 by Tintorette; 43 by Giulio Romano; 12 by Leonardo da Vinci; 44 by Michel Angelo; 22 by Rubens; 24 by Raffaello; 19 by Rembrandt, and 13 by Titian. Pictures by Old Masters, sold in 1795, £10,319 2s. 6d. Greenwood's, Portraits, Studies, by Sir Joshua, April 14th (3 days), 1796, £4,535 18s. 0d. Phillip's, Ancient Drawings, Prints, Books, &c., March 5th (18 days), 1798, £1,903. Sibley's, Engraved Portraits after Sir Joshua, August 4th, 1802. Drawings by Old Masters, &c., bequeathed to the Marchioness of Thomond, sold at Christie's, May 16th (2 days), £306 1s. 6d. The Pictures, May 18th, £15,040 13s. Other Drawings, by Old Masters, &c., May 26th, 1821, £962 12s.

485. **Soliman Lieutaud.** Printseller, Engraver, and Author. Rue Percée Saint-André-des-Arts, No. 11, Paris.

486. **Prince Soutzo.** Born 1799. Sale, Paris, Prints, &c., February 28th, 1876. 21,107 francs. Pictures, &c., December 17th (3 days), 1877.

487.

488. **Samuel Stiglmeier.** Munich.

489. **William Bell Scott.** Artist and Author, 92, Cheyne Walk, Chelsea. Presented, in 1878, to the Trustees of the British Museum, a complete set of his engraved works.

490. **S. W. Fores.** Publisher, 3, Piccadilly.

491.

492. **John Talman.** On March 2nd, $\frac{1709}{10}$ he addressed a letter to Dr. Aldrich, Dean of Christ Church, recommending the purchase of the Collection of Drawings, formed by Padre Resta, for Monsignor Marchetti (See No. 575). "Talman resided much in Italy, and made a large collection of prints and drawings, particularly of churches and altars,

many of which were done by himself. Mr. Sadler had many altars and insides of churches at Rome, washed by him in their proper colours, and very well executed. In the same manner he drew several of Lord Oxford's curiosities. A few of his drawings are in the Library of the Antiquarian Society."

493. **Thomas Banks, R.A.** 1735—1781. Sculptor. His Collection of Drawings is now divided between Mr. E. J. Poynter, R.A., and Mrs. Lee Childe.

494. **Thomas Clutterbuck.** 1775—1837. Bushy House, Bushy, Herts, and Nottingham Place, London. Sale, Sotheby's, April 26th (4 days), 1837. £436 13s. 6d.

495.

496. **Thomas Dimsdale.** 1758—1823. At his death, Mr. Woodburn purchased the entire Collection of Drawings and sold the finest of the latter to Sir Thomas Lawrence, for £5,500. The Library, &c., sold at Sotheby's, June 18th (5 days), 1824. £1,258 15s.

497 **Thomas Dodd.** Died 1850. Printseller and Auctioneer. Leicester Square, London, and at Oxford. Author of the Connoisseur's Repertory, &c. Stock, sold, Jones', December 15th, (6 days), 1817. Engraved British Portraits, &c., Sotheby's, November 11 (3 days), 1850, £274 5s.

498. **Daniel Kellerdaller.** C. 1650. Goldsmith, Dresden.

499.

500.

501. **Thomas Hudson.** 1701 — 1779. Portrait Painter. Sale, Langford's, March 15th (12 days), 1779.

502. **A. G. Thiermann.** Banker, Berlin. Sales, Cologne, Pictures, May 20th, 1867. The works of Chodowiecki, Leipzig, June 10th, 1862, and Dürer's, November 22nd, 1881.

503. **Thomas Thane.** See No. 163.

504.

505. **The Rev. Thomas Kerrich, M.A.** 1747—1828. Principal Librarian to the University of Cambridge, &c. Bequeathed to the Trustees of the British Museum a Collection of Drawings illustrative of Gothic Architecture in England; and to his son, the Collection of Prints &c., which he bequeathed in 1872 to the Fitzwilliam Museum, Cambridge. See No. 326.

506.

507. **Sir Thomas Lawrence, Knt., P.R.A.** 1769—1830. Sales, Christie's, Engravings, May 10th (5 days), £1,761. Paintings by Ancient and Modern Masters, May 15th, £5.283 2s. 6d.; Original Drawings by Modern Artists, May 21st (2 days), £589 6s. 6d.; Modern Drawings, Paintings, a Set of Cartoons by L. da Vinci, Cinque Cento Models, &c., June 17th (3 days), 1830, £3,856 13s; the re-

maining Pictures and unfinished sketches by Sir Thomas, June 18th, 1831. Respecting the Collection of Drawings by Old Masters purchased by Messrs. Woodburn, in 1835, for £16,000, see J. C. Robinson, "A Critical Account of the Drawings by Michel Angelo and Raffaello in the University Galleries, Oxford. 1870, 8vo. p. xviii." The T L **not** enclosed in oval is stamped blind. The Stamp was put on the Drawings by Woodburn after he had bought and mounted them for Sale.

508. **J. M. W. Turner, R.A.** 1775—1851. This mark appeared on prints at the "Turner Sale," Christie's, March 24th (5 days), 1873, £18,614 3s. 6d. Stamped blind.

509. **Thomas Miller Whitehead.** 8, Duke Street, St. James's. Sale, Sotheby's, May 10th, 1848, £393 8s.

510. **Thornton.**

511. **Percy Thomas.** Born 1847. Painter and Etcher. 5, Camden Street, N.W.

512. **Thomas Phillips.**

513. **Arthur Pond.** See No. 29.

514. **Thomas Sandby, R.A.** 1721—1799. The Lodge, Windsor Park. Sale, Sotheby's, July 18th (5 days), 1799, £549 2s.

515. **Thomas Tomkins.** Sermon Lane, Doctor's Commons. Sale, Royde's February 25th (4 days), 1818.

516. **Timoteo della Vite.** 1469—1523. Collection of the Marquis Antaldo Antaldi, of Pesaro, a descendant of Timoteo, to whom Raphael Sanzio is said to have bequeathed his sketches. The Raphael Drawings were marked with the large Roman Letters, R.V., and those by Timoteo with T.V. See No. 457.

517. **Phillipe Burty.** See No. 405.

518. **Alphone Wyatt Thibaudeau.** 18, Green Street, St. Martin's Place.

519.

520. **Baron Hans Albrecht von Derschau.** Died 1824. Nüremberg. Sale, August, 1825. Between 1808 and 1816, published a series of impressions taken, as was stated, from original blocks of the earlier masters of wood engraving. By dint of research and trouble these old blocks were ferreted out and bought up by the Baron, who caused impressions to be taken from them. The blocks are now in the Berlin Museum.

521. **V. G. Fortier.** Engraver. Stamped blind.

522. **Joseph van Haacken, alias Hawkins.** Died 1749. Painter.

523. **V. Lobrij.** Holland.

524. **Karl Ferd: Friederich von Nagler.** 1770—1846. Statesman, and Intendant-General of the Prussian Posts, Berlin. His Collection was acquired, in 1835, by the Royal Berlin Museum, 92,333 thalers.

525. **Van Parijs.** Printer, Brussels. Sales, Amsterdam, May 14th (2 days), 1877, and January 11th (2 days), 1878. The Drawings

realized 13,173 florins. In 1843, the Belgian Government purchased 14,318 Prints for 15,000 florins.

526. **Baron C. F. L. F. von Rumohr.** 1785—1844. Sale, Dresden, October 19th (11 days), 1846, 12,381 thls. 26 ng.

527. **Baron Josef Marie von Radowitz.** 1797—1853. Prussian General. His Collection of 12,000 Autographs was purchased in 1864 by the Royal Library. The Prints and Drawings by the Royal Museum, Berlin.

528.

529. **M. G. T. Villenave.** 1762 — 1846. Sales, Paris, December 1st (7 days), 1842, June 15th (5 days), 1847, and February 1st, (5 days), 1848.

530. **William Benoni White.** Printseller, Brownlow Street, Holborn. Sale, Christie's, January 29th (2 days), 1880, £2,042 4s. Stamped blind.

531.

532. **Alexander Anderdon Weston.** 60, Cromwell Road, S.W.

533. **Captain William Baillie.** 1723 — 1810. Amateur Etcher, &c. Bought and re-worked "The Hundred Guilder Plate."

534. **Walter Benjamin Tiffin.** 1759—1877. Printseller, 3, Haymarket, and Strand. Sales, &c., Sotheby's, February 29th (9 days), 1860, £1,341 0s. 6d.; May 12th (2 days), 1877, £471 6s. 4d.

535. **Wilhelm Eduard Drugulin.** Printseller. Sales, Leipzig, March 26th and 30th, 1860, July 1st, 1863; Sotheby's, June 11th (11 days), 1866, £3.652, and Leipzig, December 1st, &c., 1879.

536.

537.

538. **William Edwards.** Sale, Christie's, May 14th (2 days), 1822, £134 3s.

539. **William Esdaile.** 1757 — 1837. Banker, Clapham Common. Sales, G. Jones', Drawings, March 2nd, 1819, £326 8s. Christie's, Library and Illuminated MSS., March 15th (3 days), £999 19s., and Engravings, Books of Prints, and Drawings, March 19th (3 days), 1838. Part I. Prints and Drawings, June 11th (5 days), £2,243 6s. 6d. Part II. Prints and Drawings, comprising the original drawings by Rembrandt from Sir Thomas Lawrence's Collection, June 17th, 1840, £489 2s. 6d. (Mr. Esdaile paid Mr. Woodburn £1,500 for these drawings.) Part III. Drawings, Italian, German, &c., June 18th (6 days), 1840. Part IV. Engravings, June 26th (3 days), 1840, £1,066 3s. Total amount of the two parts or prints £3,309 9s. 6d. (Mr. W. Smith had offered £4,200 for the prints, which offer Mr. Esdaile's Trustees rejected by Mr. Woodburn's advice.) Part V. Drawings by Claude and Titian, from Sir Thomas Lawrence's Collection, June 30th, 1840, £975 6s. 6d. Nearly all the

Drawings bought by Hodgson in this part were for the Revd. H. Wellesley, and those bought by Smith for Mr. Beckford. (Mr. Woodburn received £2,000 from Mr. Esdaile for these drawings.) The first mark is stamped on prints only, the others are written with pen and ink on drawings.

540. **William Fawkener.** Died 1799. Bequeathed a Collection of Prints and 310 Drawings to the Trustees of the British Museum.

541.

542. **William Frazer, F.R.C.S.I., M.R.I.A.** Born 1824. 20, Harcourt Street, Dublin.

543. **The Rev. W. J. Bree.**

544. **William F. Watson.** Died 1881. Bookseller, Edinburgh. Bequeathed a Collection of Prints, Drawings, and Pictures to the National Gallery, Edinburgh.

545. **William Hookham Carpenter, F.S.A.** 1792—1866. Keeper of Prints and Drawings, British Museum. Books, &c., sold, Sotheby's, February 27th, 1867, £302 7s.
Stamped blind.

546. **William Henry Watt.** Engraver.

547.

548. **W. J. White.** Engraver and Printseller, Brownlow Street. Holborn. There was a Sale of Drawings, belonging to William Benoni White, at Christie's, January 29th (2 days), 1880.

549. **Wilhelm Koller.** Died 1871. Sale, Vienna, February 5th (2 days), 1872.

550. **Sir William Musgrave, Bart., F.R.S.** 1738—1800. Sales, King's, February 22nd (3 days), 1798; Richardson's, April 29th (2 days), 1799; February 3rd (18 days), and March 3rd (13 days), 1800. Sir William

presented to the Trustees of the British Museum (1790—1799) Books, Manuscripts, &c., chiefly biographical, consisting of about 1,900 volumes. The foundation of his collection was the purchase of the accumulations of John Throsby, the historian of Leicester (1740—1803).

551. **William Mitchell.** 16, Grosvenor Street, S.W.

552. **William Maskell, M.A.** Born 1814. Bude, Cornwall.

553.

554. **William Richardson.** Printseller and Author of "A Biographical History of England, etc., 7 vols., 8°, 1804, &c." Strand.

555. **William Roscoe.** 1753—1831. Author, &c. Sales, Liverpool, Winstanley's, Library and MSS., August 19th (14 days), £5,150.

Prints, Books of Prints, &c., September 9th (11 days), 1816, £1,915 1s. 0d. Drawings, consisting of 610 lots, and Pictures, £2,825 19s. 0d. Etchings and Engravings, principally purchased from the collection of W. Roscoe, and the property of a gentleman, deceased, sold at Sotheby's, May 6th, 1854. £102 5s. 6d.

556. **William Say.** 1768—1834. Mezzotint Engraver. Stamped blind.

557.

558. **William Sharp.** Manchester. Sale, Sotheby's, March 1st (2 days), 1878, £1,361 8s.

559. **William S. Brough.** Leeds.

560.

561. **Andrew W. Tuer.** Born 1838. Publisher and Author, 20, Notting Hill Square, W. Sale, duplicate Prints, Christie's, April 12th, 1881.

562.

Stamped blind.

563.

564. **William Young Ottley, F.S.A.** 1771—1836. Artist, Author, and Keeper of Prints and Drawings, British Museum, 13, Devonshire Street, Portland Place. Sales, Christie's, Italian Pictures, May 16th, 1801; May 25th, 1811, and May 4th, 1837, Sotheby's, Prints, June 9th, 1831, £401 18s. Prints by early Italian and German Masters, Nielli, &c., May 17th (14 days), £2,985 7s. 6d. Prints by Italian and French Masters, unique impressions in sulphur by Finiguerra, &c., July 10th (6 days), £2,631 14s. 6d. Books of Prints, &c., July 21st (2 days), 1837,

£225 13s. 6d. Drawings and designs by himself, May 10th, Miniature Paintings, &c., May 11th (2 days), 1838, £361 7s. The Miniatures purchased by Mr. Lloyd in this sale were sold by him to Messrs. Payne & Foss. The best were selected and bound up in a volume and sold to Mr. Holford for 200 guineas. The remainder were bound up in two additional volumes, one of them was purchased for the British Museum in June, 1850, and the other passed into Mr. Samuel Rogers' collection. The Drawings by Old Masters were purchased *en bloc* by Sir Thomas Lawrence.

565. (?) Lord Clive.

566. Captain A. Donnadieu. See Nos. 15, 128.

567.

568. (?) Z. J. Karnicki & Co.

569. These stars are generally found on fine drawings, and they have been assigned to Charles I. and Thomas Howard, 23rd Earl of Arundel. It has, however, been ascertained that this is erroneous. They can, with more justice, be attributed to the Lanières. In L. H. Ten Kate's translation of Richardson's "Description of Statues, &c., in Italy," the following passage occurs: "In the reign of Charles I. two brothers Lanière took to England their fine Collection of Drawings . . . . which are known by the large star with eight points or by the small star with five points, stamped on the lower part. The first was the mark of the elder brother, and beside the star was written the name of the master, in the collector's hand, with figures which show the price at which he valued the Drawings. The second figure was always 1, 2, 3, or 4; of which 1, signified a shilling; 2, a half-crown; 3, a crown; and 4, a pound sterling; and the first figure denoted value, viz.; 2, 1, signified two shillings; 1, 2, half-crown; 3,3, three crowns; 3, 4, three pounds sterling; and 10, 4, ten pounds sterling. Nicolas, that was his name, was also collector for the King." (L. H. Ten Kate's sale took place in 1732.) In all probability the drawings with the names of the supposed masters and prices, but without the stars, are from the collection of Nicolas Lanière, an Italian by birth, painter, engraver, and musician, who was appointed by

Charles I. to be Inspector of Miniatures. He died in 1646. The drawings with the stars are from his brother's collection. Charles I., as is well-known, formed a large collection of works of art, but was not long permitted to enjoy his acquisitions. Moreover, one of the first Acts of Parliament, after the execution of the King, was the disposal of the pictures, statues, drawings, etc. In March, 1648, Parliament ordered Commissioners to be appointed to inventory the goods and personal estate of the King and Queen, and appraise them for the use of the public. This Inventory, which is in the British Museum (Dept. of MSS., Harl: 4898), is a large folio volume of 689 pages. The title is: "An Inventory of the Household Goods, Jewells, Plate, &c., Belonging to the Late King. Sold by Order of the Council of State, From ye Severall places, and Palaces, following: The Tower Jewell House's, Somersett House, Whitehall, Greenwich, Wimbleton, Oatlands, Windsor, Hampton Court, Richmond, Sion House, St. James's, and several other places. With the several Contracts made by the Contracters for Sale of the said Goods, &c., From the year 1649, to the year 1652." The text of the Act was printed in black letter, small folio, with the imprint "Vicesimo sexto, Julii, 1649." The British Museum copy ($\frac{506.\ d.\ 9.}{50}$) which appears to be a printer's proof, has the above date struck out and the manuscript altera-

tion, "passed 4 July, 1649"; this latter date agrees with Whitelock's Historical Memorials, 1796, page 412, column 1. Every article was appraised and nothing sold under the fixed price. The names of the purchasers also appear. The sale extended over three years, viz.: 1650 to August 9th, 1653, and realized £118,080 10s. 2d. Among the chief purchasers we find Philip IV., of Spain, who, through the agency of his Ambassador, Don Alonzo de Cardenas, *bought as many pictures, and other precious goods appertaining to the Crown, as, being sent in ships to the Corunna in Spain, were carried from thence to Madrid upon eighteen Mules.* (Clarendon's History of the Rebellion, Oxford, 8vo, 1807. Vol. III., Part I., p. 400). Christina of Sweden purchased the medals and jewels, and some pictures of great price. The Archduke Leopold, then Governor of the Netherlands, was another principal purchaser. The Duke of Alva, the Cardinal Mazarin, and the Duc de Richelieu, purchased many, and likewise E. Jabach.

The Collection of **Thomas Howard**, 23rd Earl of Arundel and Surrey, K.G. (1592—1646) sold at various periods. The Pictures, at Amsterdam, on the 26th of September, 1684. Gems, Drawings, etc., at the house of Mr. Walton, Lincoln's Inn Fields, in 1685. Another sale of Pictures, Prints, Drawings, Medals, China, etc., which realized £8,852 11s.

570. **Count Moriz von Fries.** 1777—1827. Banker, Josephs-Platz, Vienna. Sales, Amsterdam, June 21st, &c., 1824; Vienna, 1826, and January 7th, &c., February 4th, &c., March 3rd, 1828. A subsequent sale, Paris, February 25th (13 days), 1867, 212,512 frs. The Collection consisted of 16,000 volumes, 300 Pictures, and 190,000 Prints and Drawings. Being under pecuniary obligations to a Mr. Mellish, he consigned his Collection in part payment. Sir Thomas Lawrence purchased about 150 Drawings. F. Rechberger was the Curator. See No. 185. Stamped blind.

571.

572.

573. **Sir Edward Astley, Bart.** 1729—1802. Sale, Langford's, March 27th (19 nights), 1760. He purchased Arthur Pond's Collection. See No. 29.

574.

575. **Monsignor Giovanni Matteo Marchetti.** Bishop of Arezzo. Died 1704. Said to have

possessed the celebrated book of Drawings formed by Vasari, and 2,638 other Drawings selected by Padre Sebastiano Resta (1635—1714), a Milanese of the Oratory of San Filippo Neri, Rome. This Collection became afterwards the property of Cavalier Marchetti (the Bishop's nephew), who, in 1710, sold it to Lord Somers for £600, but the Drawings were dispersed before many years had elapsed. Filippo Baldinucci, in his Life of Domenico Passignani, tells us that the Vasari Collection was arranged in five volumes, and sold to dealers, at a valuation by Passignani, (who died in 1638,) *per gran migliaja di scudi.* See No. 492.

576.

577.

578. **Edward Smith.** Sale, Rembrandts, Sotheby's, November 20th, 1880, £1.804 1s. 6d.

579.

580.

581. **Peter Sylvestre, M.D.** See No. 420.

582.

583.

584. **Jean Denis Lempereur.** 1710 — 1760. "Joaillier et Echevin de la Ville de Paris." Cour de Lamoignon, Paris. Sales, Paris, May 25th, 1773. 141,171 livres, 16s. October 19th, 1775, and December 27th, 1796.

585. **Levinier.** (1628).

586. **Josef Grünling.** No. 565, Hohenmarkt, Vienna. (?) Sales, April 20th and November 3rd, 1818.

587.

588. Presumed to designate the Collection of PRINCE RUPERT.

589.

590.

591. **Chevalier de Damery.** Sales, Paris, July 21st, 1774, and November 24th, 1779. Stamped blind.

592. **Cornelis Ploos van Amstel.** 1726 — 1798. Sale, Amsterdam, March 3rd, &c., 1800, 109,406 florins. Rembrandt Etchings, Amsterdam, July 31st, 1810.

593. **Cardinal Leopoldo de' Medici.** 1617—1675. Formed a large Collection of Drawings, se-

lected by Filippo Baldinucci, to which Cosimo III. and Pietro Leopoldo I., of Lorraine, made considerable additions. In 1700, the latter transferred the Collection from the "Accademia del Cimenta" to the Uffizi.

594.

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597. F. Abbott. See No. 183.

598. Henry Constantine Jennings. 1731—1819. Chelsea.

599. Dr. Fr. Pokorny. See No. 149.

600. **Francis Henry Egerton, 8th Earl of Bridgewater.** 1756—1829. Bequeathed 67 MSS. to the Trustees of the British Museum, together with Funded and Real Property for the maintenance and augmentation of the Collection.

601. **William Mayor.** Died 1874. 6, Bayswater Hill, W. Collection of Drawings sold by Mr. Hogarth, of Mount Street, in 1875. Drawings, formerly in his Collection, sold at Sotheby's, March 17th, 1882.

602.

603. **Royal Collection, Dresden.** *Le Salon d'Estampes, érigé à Dresde, par les deux Rois Auguste II. et Auguste III., peut servir sûrement de modèle . . . . Auguste II., se servit du ministère de son premier Médecin Mr. de Heugher, quand il établit le Cabinet de l'Histoire Naturelle et le Salon d'Estampes. Après le décès de Mr. de Heugher, le feu Roi Auguste III., me confia (C. H. von Heinecken,* 1706—1791) *en* 1746, *la Direction du Salon d'Estampes avec celle de ses Galleries . . . . Cette Collection de Dresde ex-*

celle principalement en pièces rares et anciennes . . . . Aussi n' y-a-il pas à douter, que sette merveilleuse Collection soit portée quelque jour a son plus haut point, sous la Direction de S, E. le Grand-Chambellin, Mr. le Comte de Vitzhum. (Idée Générale d'une Collection complette d'Estampes. Leipsic, 1771. Preface.)

604.

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607.

608. Sir William Richard Drake, F.S.A. See No. 139.

609.

Stamped blind.

610.

611. A. Hunter. Caithness.

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613.

614. **Benedict XIV.** Elected 1740. Bequeathed his Collection of Prints to the City of Bologna. In 1868 a number of prints were stolen by Luigi Molina and Alessandro Foresti. The Collection is now kept in the Royal Academy of Fine Arts, Bologna.

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623. **Royal Library, Turin.** Collection formed, in 1849, by Charles Albert, King of Sardinia. It was purchased from Giovanni Volpato, a dealer.

624. (?) **Adam Herytor.** Etcher.

625.

Stamped blind.

626.

627. **Edwin Roffe.** See Nos. 178, 401.

628.

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634. **Everhard Jabach.** C.1607—1695. Banker born at Cologne, resided in Paris, 42, Rue Saint-Merry. Purchased, in 1652, at the sale of Charles I.'s Collection, a large number of Pictures and Drawings. Becoming embarrassed in his affairs, sold, January 4th, 1672, to Louis XIV., 5,542 Drawings, for 221,883 livres, 6 sols, 8 deniers.

635. F. O. Anderdon.

636. Robert de Cotte. 1656—1735. "Premier Architect du Roi."

637.

638. Philip Moore. Sale, Sotheby's, August 21st (2 days), 1856, £176 17s. 6d.

639. Charles Stokes, F.R.S. Mark accompanied by the signature of "Mary Constance Clarke." In October, 1859, she offered to the Trustees of the British Museum, her late brother's set of the "Liber Studiorum" for £5,000. This set was not purchased. There was a sale, Sotheby's, April 28th (2 days), 1854, of a portion of the Collection of Engravings of the late C. Stokes, £333 14s.

640. Nathaniel Hone, R.A. 1718—1784. Sales, Hutchin's, 1765; and February 7th (8 days), 1785, £101 2s. 6d.

641. **George Hibbert, M.P., F.R.S.** 1757—1837. An eminent West India Merchant. Portland Place, Clapham, and Munden House, near Watford. Sales, Philipe's, April 17th (15 days), 1809, £3,713 8s. Christie's, June 10th (3 days), 1833, £1,402 5s.

642.

643. **John Tetlow.** Died C.1830. Sale, Manchester, Capes, Dunn & Co., July 14th (2 days), 1874.

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651. **Anne-Claude-Philippe de Thubières, Comte de Caylus.** 1692—1765. Painter, Engraver, and Author, 109, Rue St. Dominique, Paris. Sale, November, 1765.

652.

653. **J. A. McN. Whistler.** Painter and Etcher. Tite Street, Chelsea.

654. **Lawson Thompson.** Hitchin.

655.

656. **Alphonse Leroy.** Engraver, &c. On his facsimiles of Drawings by old masters.

657.

658.

659.

660. **Hugh Howard.** 1675—1737. Portrait Painter. Sale, Sotheby's, December 12th (8 days), 1873, and November 27th (2 days), 1874, £7,636 11s. 6d. "In all probability, most of the Prints and Drawings owned by Mr. Howard were obtained at the distribution of that portion of Sir Peter Lely's effects, which, at the death of Prosper Henri Lankrinck was sold to pay the money the last had borrowed to purchase them with, for many of the finer ones bear the latter painter's stamp; but others, which bear the initials of the first-named collector, are thereby guaranteed to be of more than ordinary merit and value. Some of these articles are impressed with the well-known star, which is generally supposed to denote specimens originally belonging to the great Earl of Arundel." (Sale Catalogue.)

661. **Jean Prioult.** "Commissaire Examinateur au Châtelet de Paris." En 1690, *il fut chargé de vérifier les inventaires* (*Louvre*). *...Il le fit avec grand soin, numérota de nouveau chacun des dessins et y apposa son monogramme, compoé des lettres J. P., côté du paraphe de Jabach.* (Reiset, Louvre. p. xiv.)

662.

663.

664. James Watson. Born 1740.

665. (?) Count de la Croix.

666.

667. Sir J. Barham.

668. (?) Aleyne Fitzherbert, 1st Baron, St. Helen's. 1801—1839. Sale, Christie's, May 26th, 1840. £283 3s.

Field & Tuer, ye Leadenhalle Presse, London, E. C. T3,092.

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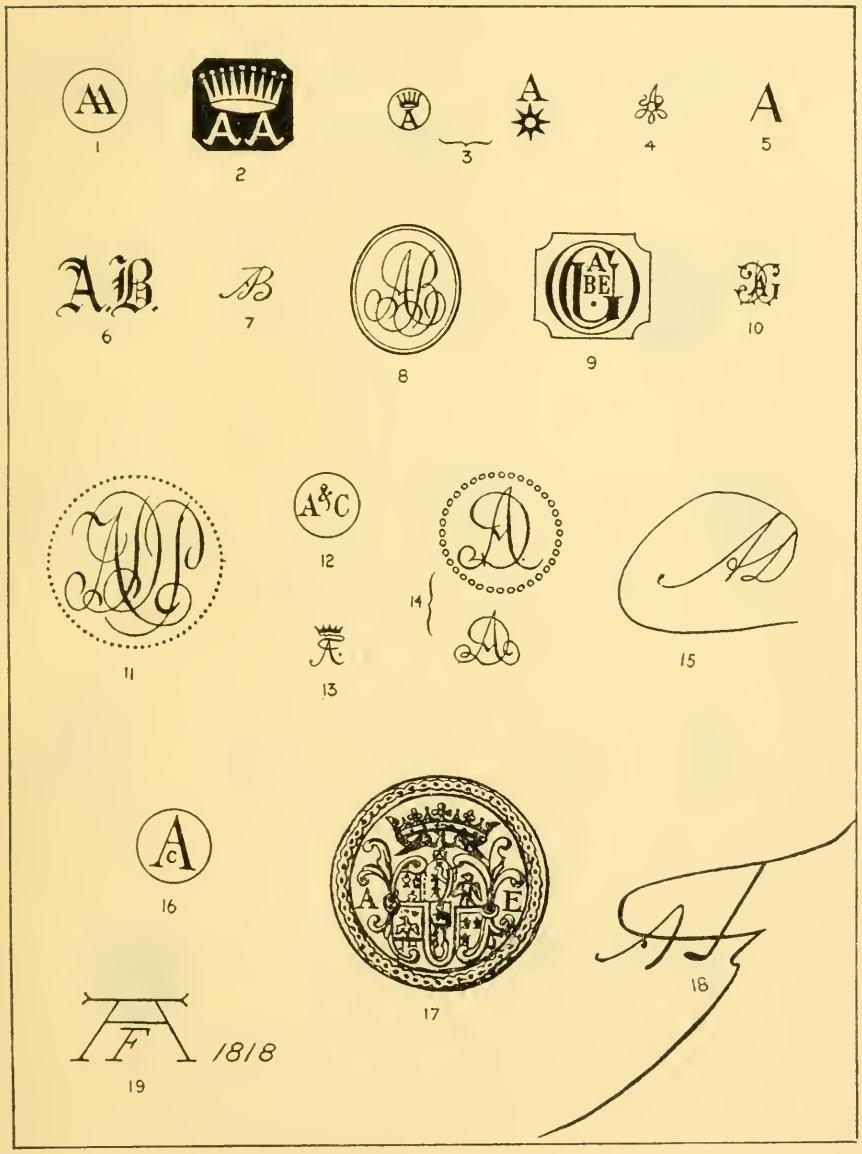

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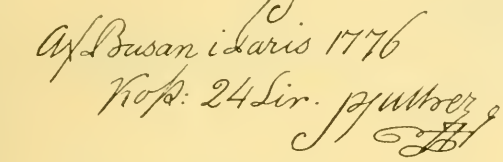

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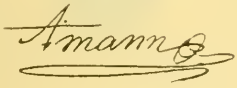

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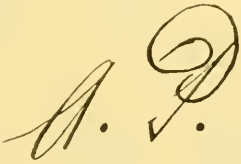
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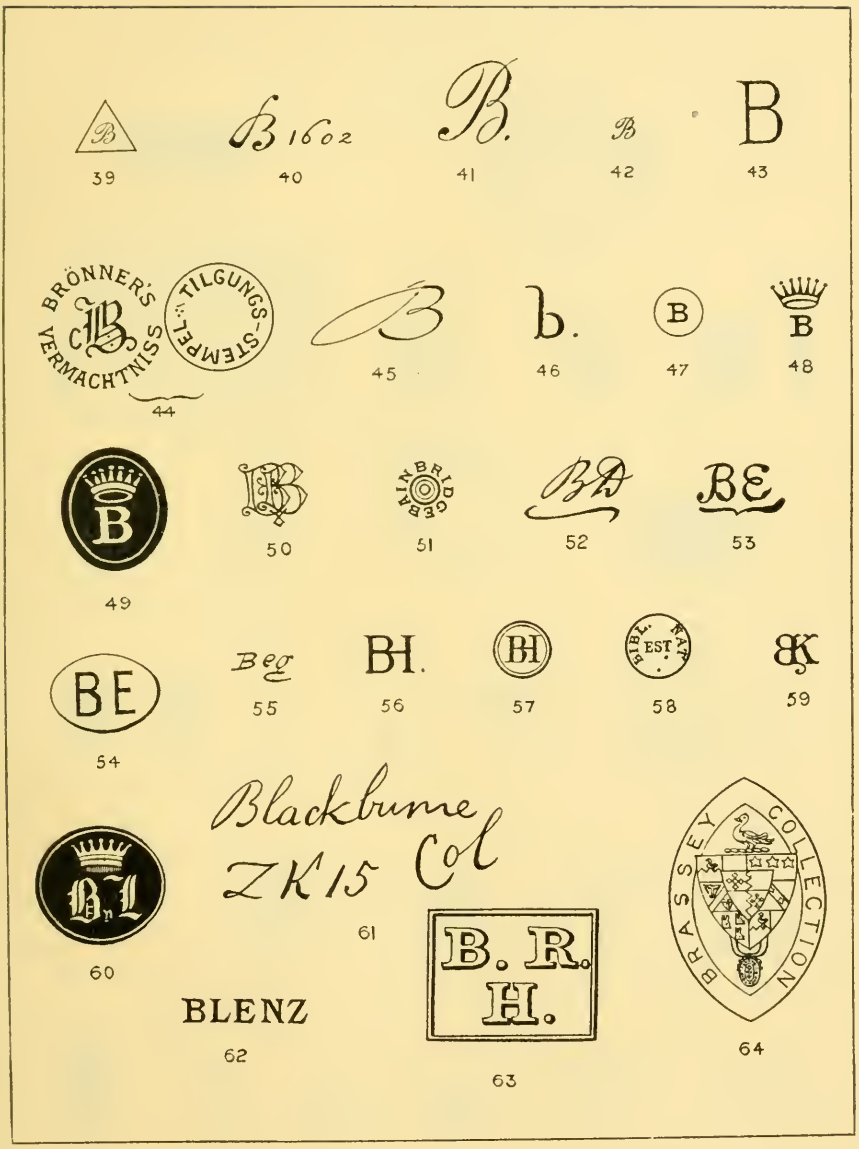
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H.
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BRASSEY COLLECTION
64

B.M.
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FOR SALE
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BRITISH MUSEUM
G. W. R.
DUPLICATE
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BRITISH
MUSEUM
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BRITISH
MUSEUM
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C.A.I.
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CARLO
A
BAXTER
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CB*
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C.

C·D·C
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C.C
C G.
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92
93
Chalon
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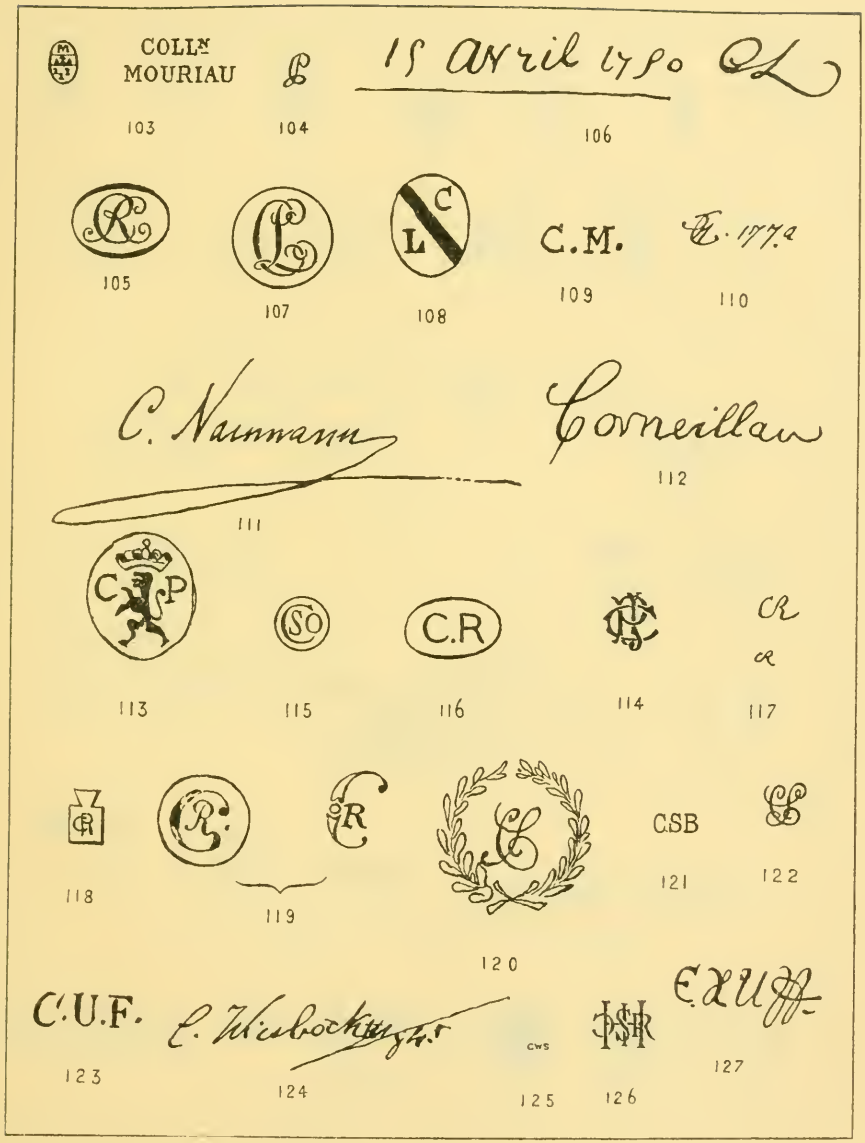
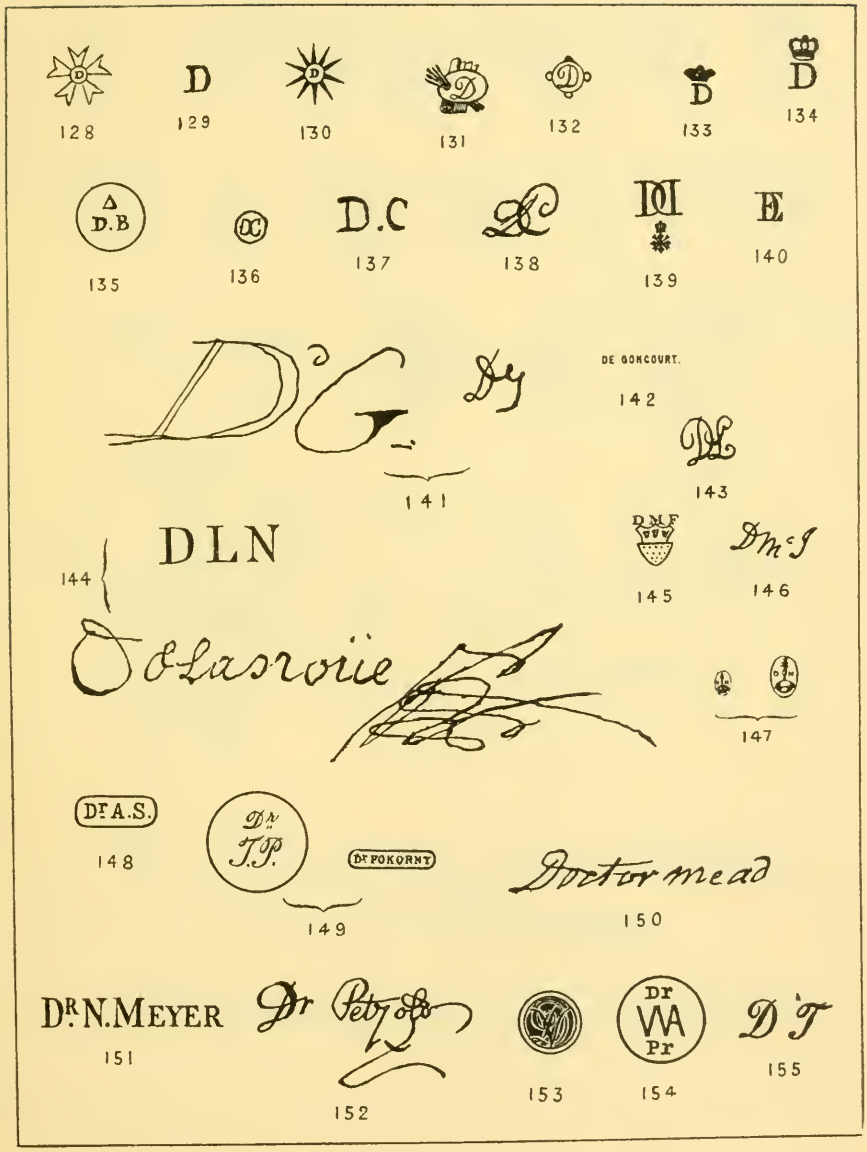
Claude Auguy Mariette 1694
Claude Auguy Mariette 1693.
102
Cause
1850
100
Cdxxcy
101



103 104 106 105 107 108 109 110 111 112 113 115 116 114 117 118 119 120 121 122 123 124 125 126 127

D.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DE GONCOURT.
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DMF
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Dr A.S.
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Dr
J.P.
Dr POKORNY
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Doctor mead
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Dr N. MEYER
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Dr Peby
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Dr
WA
Pr
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D.U.
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E. D.
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E.P.
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EPO
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ER
169

170

171

PRO REGE ET LEGE.

EU
173

172

174

Ex Collectione olim G. Vasari,
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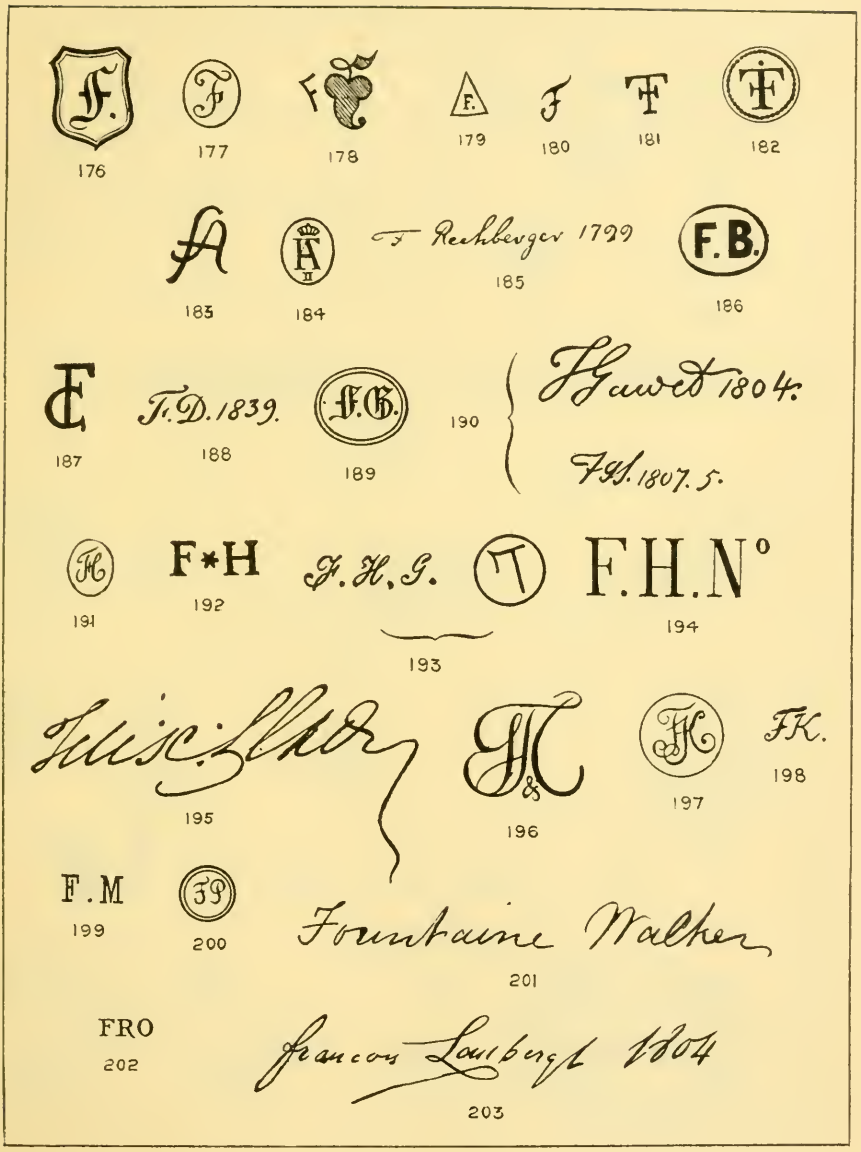
175


176
177
178
179
180
181
182
183
184
F Reichberger 1799
185
F.B.
186
187
F.D.1839.
188
F.G.
189
190
F Gawet 1804.
F.G. 1807. 5.
191
F*H
192
F.H.G.
193
F.H.N°
194
195
196
197
FK.
198
F.M
199
200
Fountaine Walker
201
FRO
202
francois Lauberg 1804
203

Franck
5 Nov 825.
204

Franz Baumgartner
854.
205

206

208

F. VALLARDI FRATELLI VALLARDI.
207

209

210

211

212

213

214

215

G. Storck a Milano 1803
In N° 13258
216

217

218

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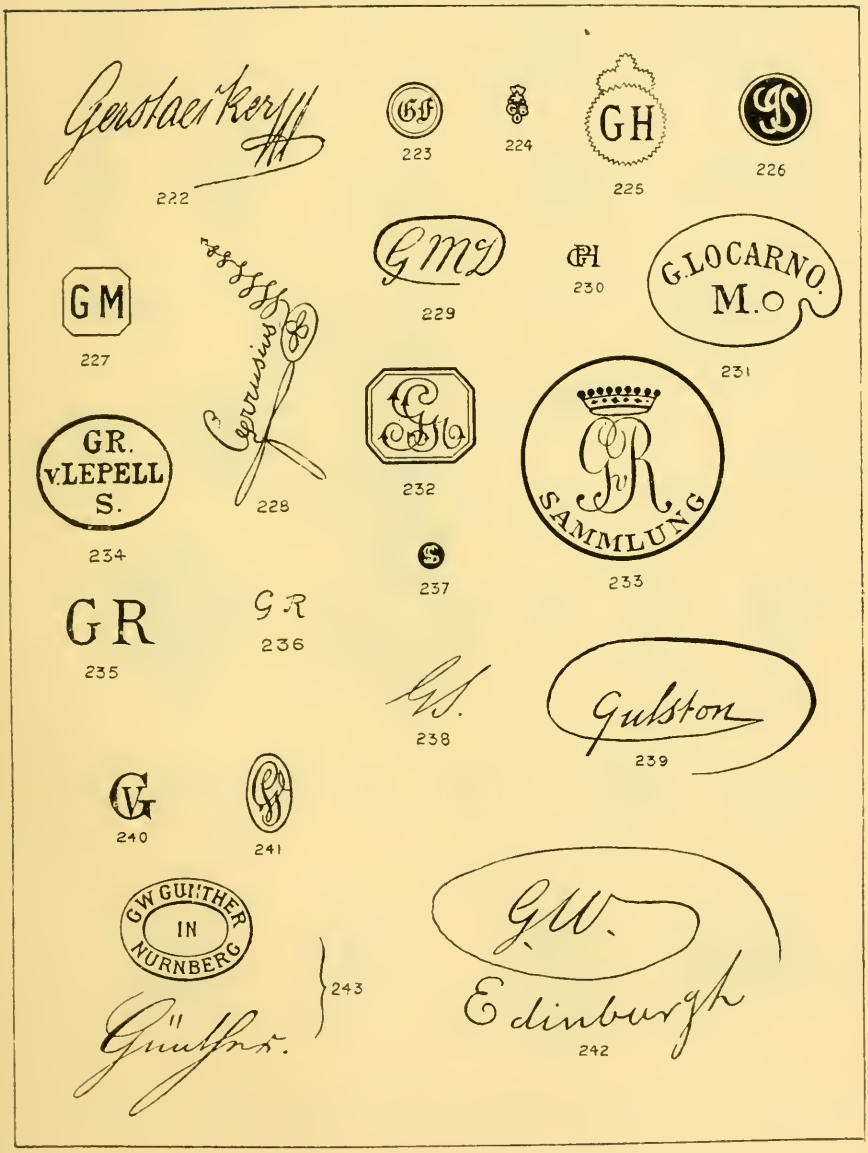
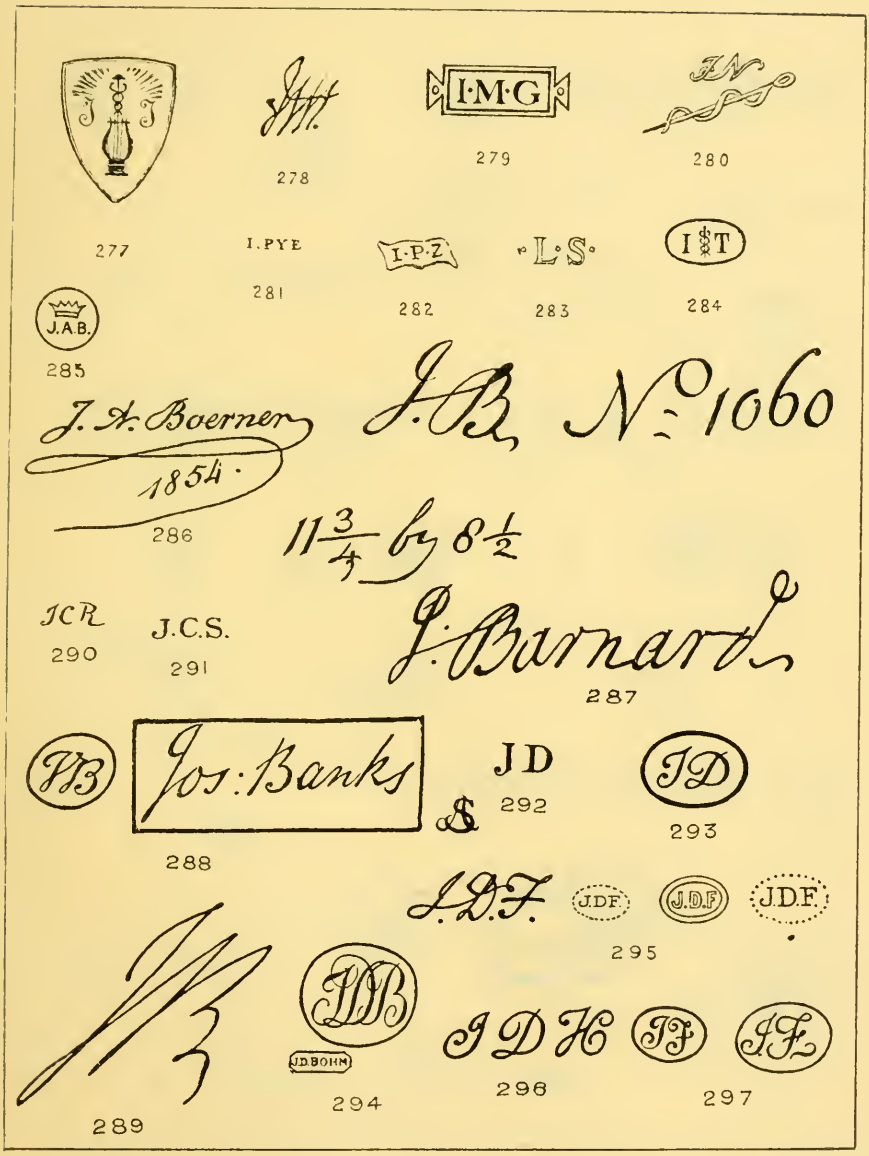
221


222
223
224
GH
225
226
GM
227
228
229
230
G.LOCARNO.
M.O
231
GR.
v.LEPELL
S.
234
232
SAMMLUNG
233
237
GR
235
GR
236
238
Gulston
239
240
241
G.W GUNTHER
IN
NURNBERG
243
G.W.
Edinburgh
242

244
245
246
247
248
249
250
251
252
254
H. BUTTSTAEDT
253
255
256
257
258
H.G
259
260
H.J.B.
261
H.K.H
HL
263
264
265
DOUBLETTE
H.K-H
262
266
267
268
269
H.W
270
271
272
I.C
276
IB
273
274
275



277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297

298 299 301 J. G. Wille 1775 302

N 7003 300 J. G. Sculp. 303 Bruxelles 304 305

J.L. 306 J. N. Hughes 307 J. M. 1677 308

309 310 311 312 1808 313

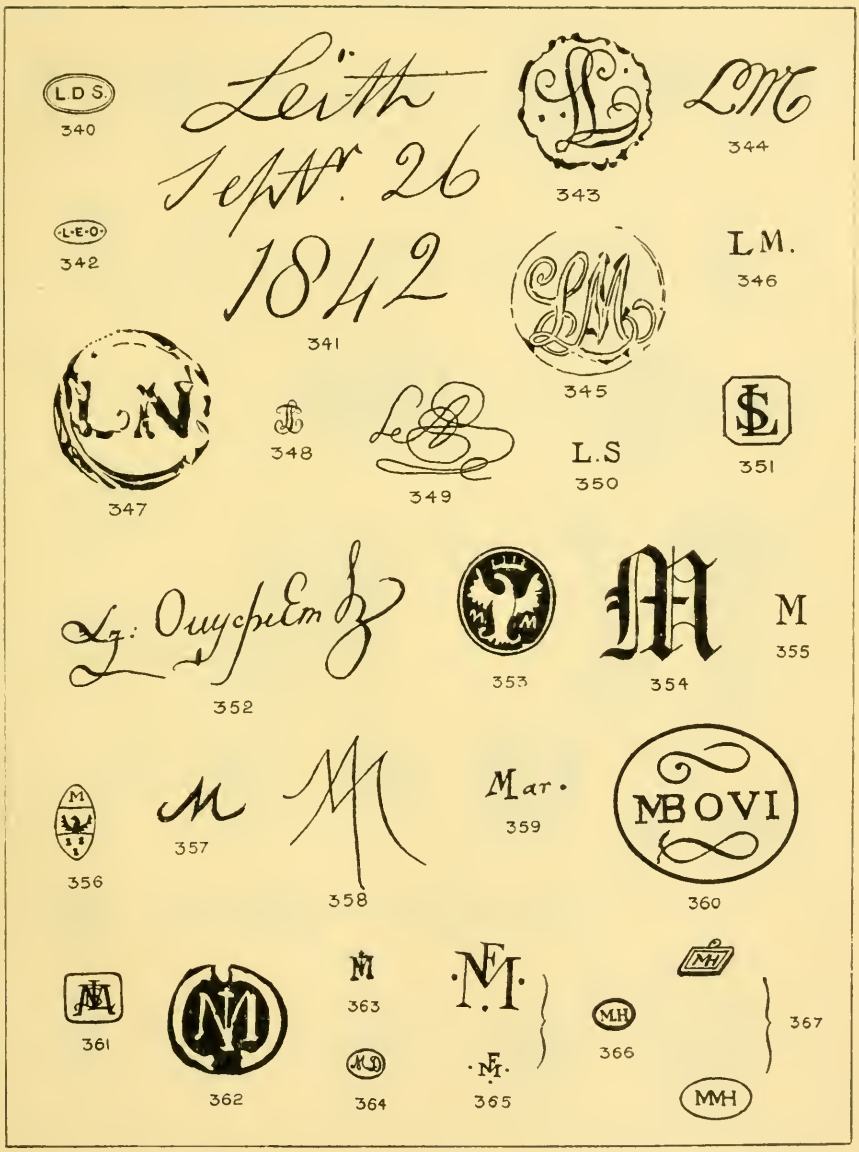
Jnº Shane 1776 314 JSA 316

Joseph Camesing 315

J. Tino 317 JR 318 319 321

Julien de Parme 1775. 320

IW
322
JY
323
324
K
325
K.R.
327
KERRICH COLLECTION
326
328
KUPFERSTICH-SAMMLUNG DER KONIGL. MUSEEN
K. C.
TILGUNGS-STEMPEL
KKC.
KOENIGLICHES KUPFERSTICHKABINET
Vom K. Kupferstichkabinet in Berlin veräussert 18. 10. 1881.
329
HOFINC. RIBLIC.
330
331
332
333
334
L.B.P.
336
335
LB
337
LG
338
339


L.D.S.
340
Leith
Sept. 26
1842
341
343
LM
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L·E·O·
342
LM.
346
345
347
348
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L.S
350
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M
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Mar.
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MBOVI
360
361
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363
364
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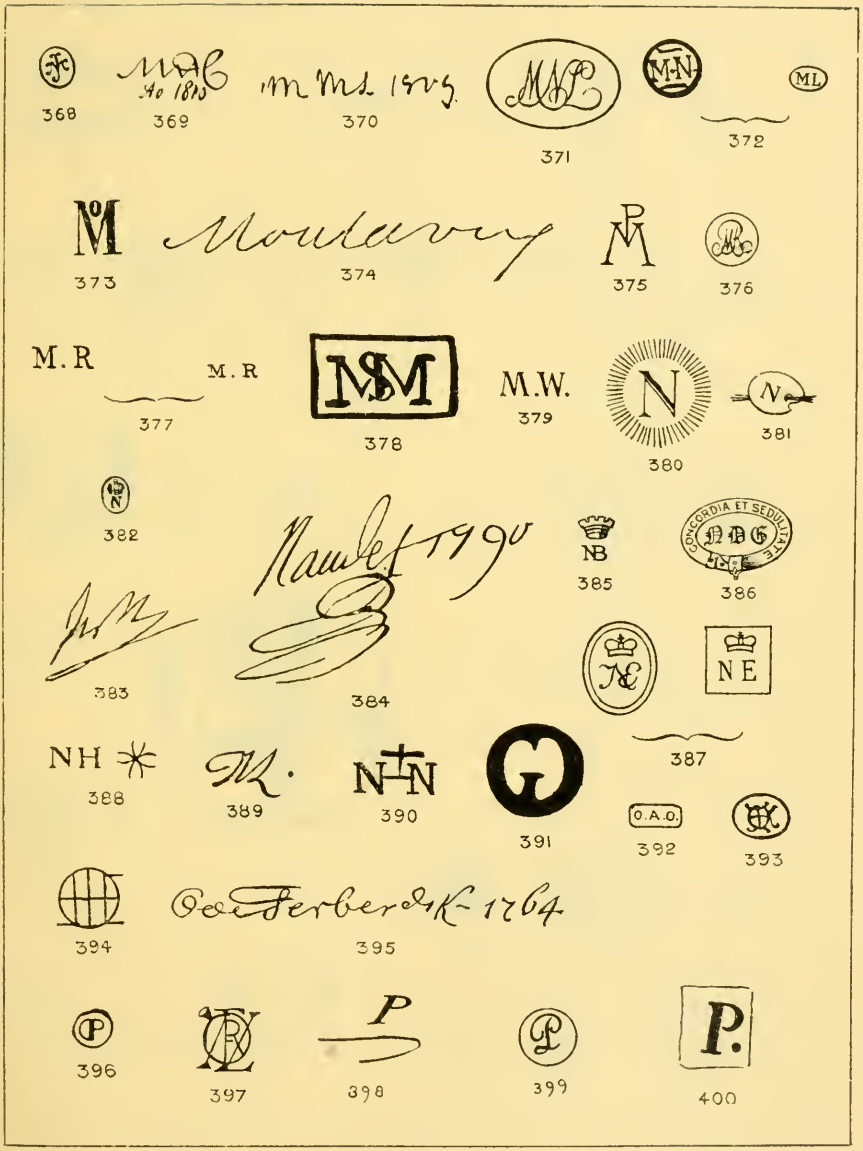
MMH

M-N-O-P.


368
369
370
371
372
ML
373
374
375
376
M.R
M.R
377
378
M.W.
379
380
381
382
383
384
NB
385
CONCORDIA ET SEDULITAE
386
NE
387
NH
388
389
390
391
O.A.O.
392
393
394
395
396
397
398
399
P.
400

401

P. marrette 1678
P. m. 402

403

404

PB
405

406

407

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P Gervaise
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P.L
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PHL

414

416

410

411

P.H
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P Ma
1857
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P R 1749
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P S
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R
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P. S
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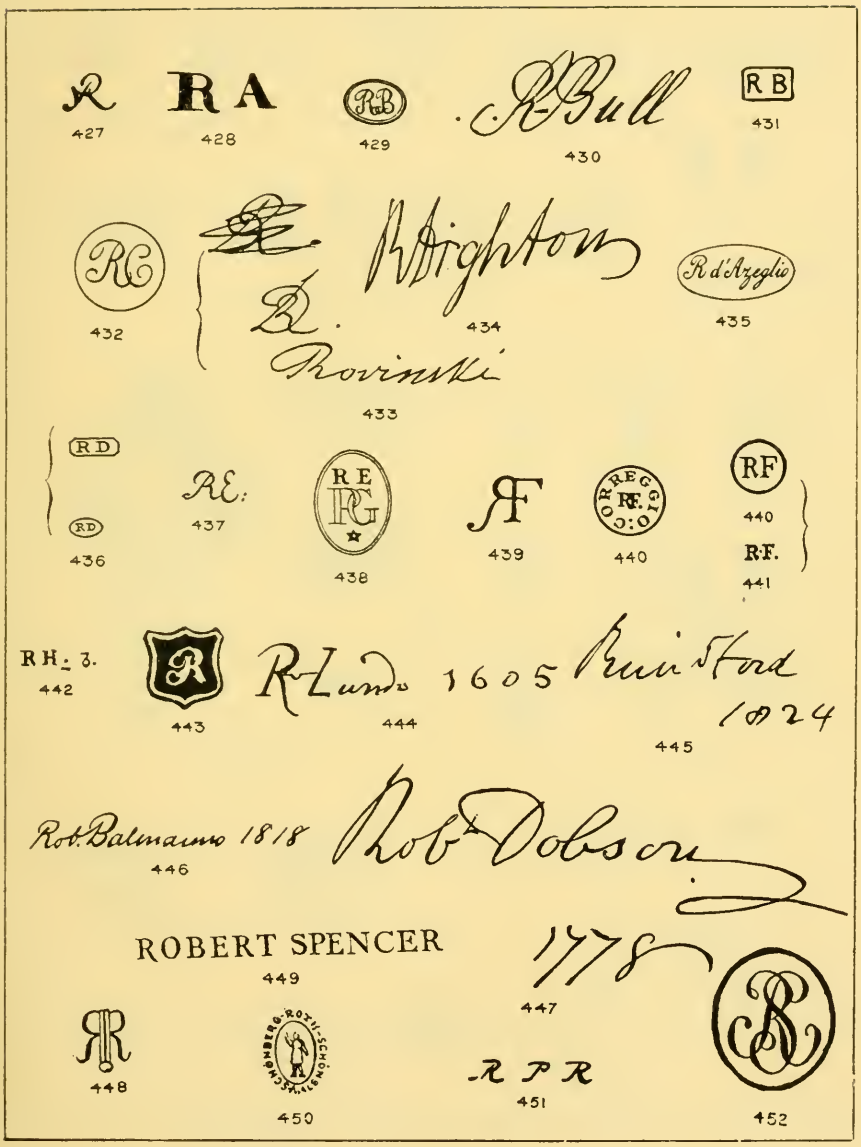
427
RA
428
429
R. Bull
430
RB
431
RC
432
R. Brighton
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R d'Azeglio
435
R. Rovinski
433
RD
RD
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RE:
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RE
RG
438
RF
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REG
RF
CO:C
440
RF
440
RF.
441
RH: 3.
442
443
R. Lundo 1605
444
Ruinford
1824
445
Rob. Balmanno 1818
446
Robt Dobson
ROBERT SPENCER
449
1778
447
448
450
R P R
451
452

453
RUF
454
RUHL
455
RUTXIEL
456
RW
458
·R·V· ·R·V· ·R·V· ·R·V·
457
R W
459
R: MVS.
RYKS MUSEUM TE AMSTERDAM
RYKS MUSM
DUBBEL R.P.K.
RIJKS MUSM
RM
460
461
462
463
464
465
466
SAMLUNG J. KOLLMANN DRESDEN
467
SAMLUNG HEBICH HAMBURG
468
Samuel de Festelits. 1847
469
470
471

S·C
472
Sellier & Sod
473
474
SG
475
S.G.B.
476
SH
477
478
Sig.md Bernann, M.d. d'estpe, Vienne 1839
479
479
$
480
S.M
481
S.P
482
S. Parkes
483
SR
IR
484
Schinum Lieutant. 1856
485
486
487
Stigmeier
488
W
B
489
S·W·B
490
491
492
493
494
495
496
T. Dodd
497
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T
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$
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J.S.
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J.K.
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TH
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Thos. Than
Feb. 1st 1878
503
T.J.T.
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1816.
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T.L.
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True
Mrs.
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A. Pond
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T.S.
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T·V·
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v.D.
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V.G.F.
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v.N.
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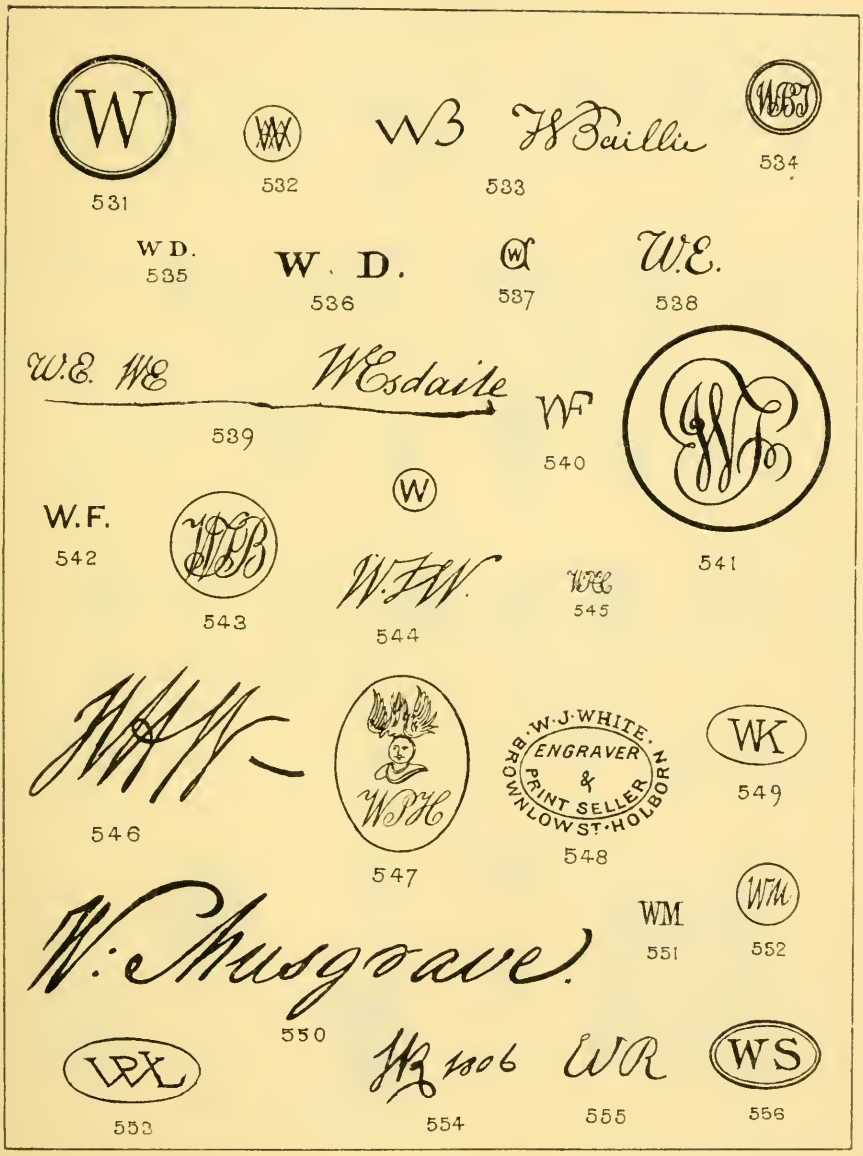
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WEsdaile
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WE
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W·J·WHITE·
ENGRAVER
&
PRINT SELLER
BROWNLOW ST·HOLBORN
548
WK
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WM
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W: Musgrave.
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1806
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WR
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WS
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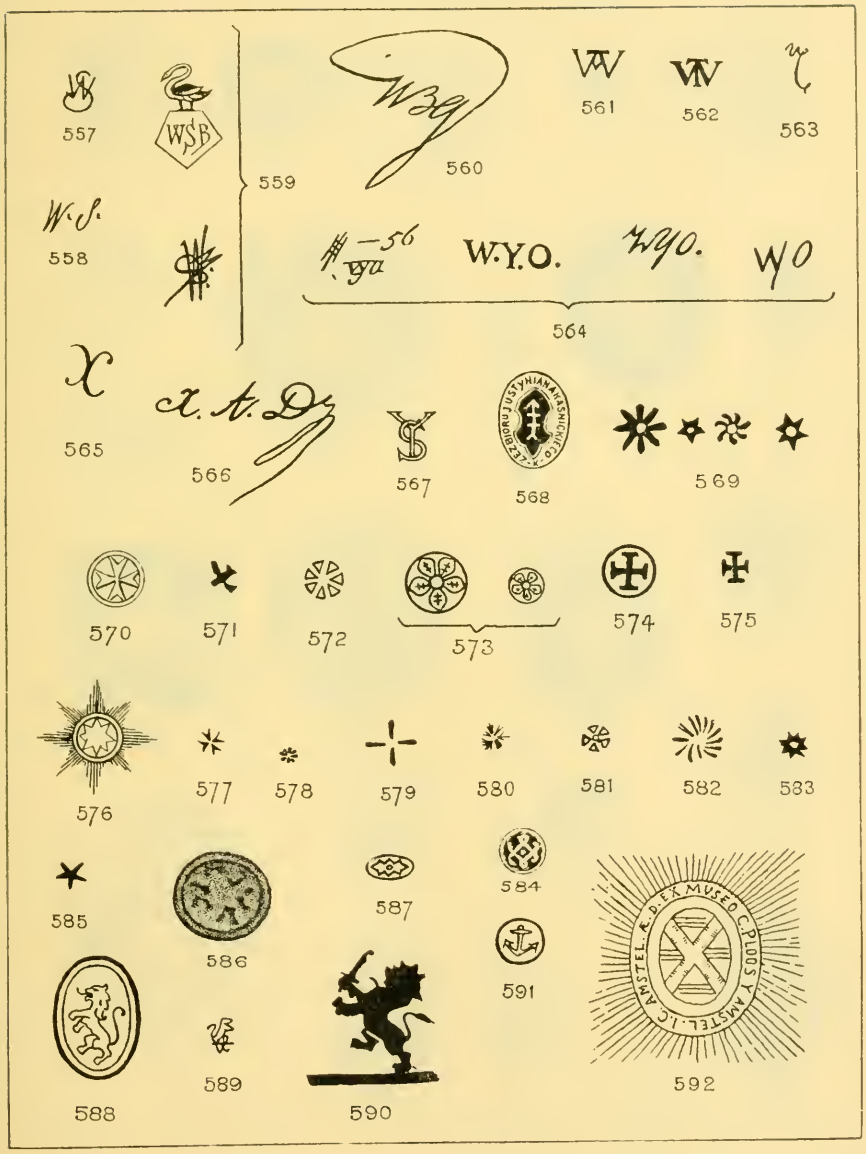
W. — STARS & ARMS.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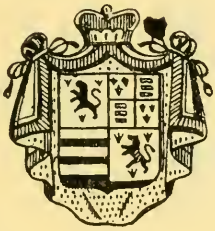
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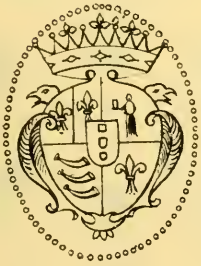
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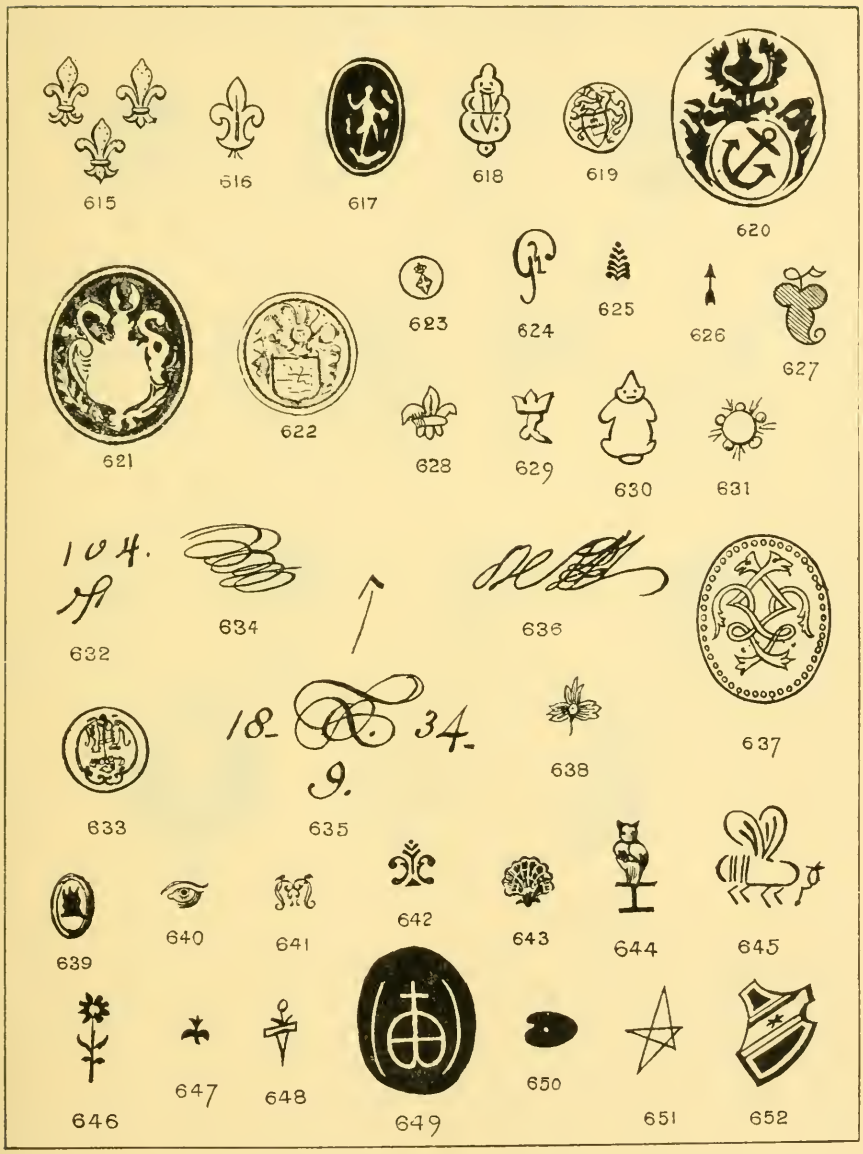
ARMS & DEVICES.



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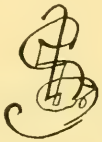

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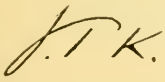
ADDENDA

JACOB DE VOS JBZN, Sale, Amsterdam May, 22nd (3 days) 1883

THE REV: JOHN GRIFFITHS, D.D. 63, St Giles's, Oxford, Sale, Sotheby's, May, 9th (2 days) 1883, £ 6,948 5·0



JAMES (THOMAS) KNOWLES, Born, 1831, Architect and Editor of the "Nineteenth Century."

INDEX

No.

Abbott, F. ... 183, 597
Ackermann, Dr. A. W. ... 154
Ackermann, R. ... 428
Albertina, Vienna ... 33
Alferoff, A. ... 342
Allen, Thomas ... 5
Alliance des Arts ... 1
Amand-Durand ... 349
Amann ... 27
Amstel, C. Ploos van ... 592
Anderdon, F. O. ... 635
Anderdon, J. H. ... 4, 304
Antaldi, Marquis Antaldo ... 457
Archinto, Count G. ... 13, 91
Arozarena, D. G. de ... 10
Artaria, Aug. ... 12
Arundel, Earl of, Thomas Howard ... 509
Astley, Sir E. ... 573
Auldjo, J. ... 24
Aylesbury, Earl of (Heneage Finch) ... 3
Azeglio, R. d' ... 435

Bagot, Sir C. ... 49
Bailey, J. ... 289

No.

Baillie, Capt. W. ... 533
Bainbridge, G. ... 51
Bale, C. S. ... 121
Baimanno, R. ... 429, 446
Banks, Sir J. ... 288
Banks, T. ... 493
Barham, Sir J. ... 667
Bark, Count Nils ... 385
Barnard, J. ... 287
Bartolozzi, G. S. ... 218
Bathurst, R. ... 431
Baumgartner, F. ... 205
Bayer, H. von ... 252
Bazot ... 39
Beck, J. ... 274
Becker, W. G. ... 41
Bégon, M. ... 55
Beham, P. ... 40
Belgium, Bibliothèque Royale ...
Benedict XIV ... 614
Bergeret, P.N. ... 22
Berlin, Königliche Museen ... 329
Bermann, S. ... 479
Beugo, Alex. ... 9
Bibliothèque Nationale, Paris ... 58

No.
Binmer, J. 273
Blackburne, Jonathan 61
Blenz 62
Blood, B. 341
Boerner, J. A. 286
Böhm, J. D. 294
Bolognini, Count 48
Bònnat, L. J. F. 337
Bouillard, D. 135
Bourduge, A. 7
Bouvenne, A. 266
Bouverie, A. 42
Bovi, M. 360
Brassey, Sir T. 64
Bree, The Rev. W. J. 543
Brentano, A. 50
Bridge, A. 8
Bridgewater, Earl of, F. H. Egerton 600
Brodhurst, H. 251
Brönner 44
Brooke, H. J. 261
Brough, W. S. 559
Bull, R. 430
Burty, P. 405, 517
Buttstaedt, H. 253

Calamatta, L. 338
Camberlyn, J. 78
Camesina, J. de 315
Cannenburg, Baron I. à Blois van 285
Carpenter, J. H. 95
Carpenter, W. H. 545
Cawse, J. 100

No.
Caylus, Count de 651
Chaillon-Potrelle 406
Chalcographic Society 120
Chalon, J. 94
Chambers, Hall 93
Chardon 75
Charles I. 569
Charolois 127
Chatillon, H. G. 260
Chennevières, Marquis de C. P. 76
Cholmondeley, Earl of, George 214
Christina, Queen of Sweden 71
Ciceri 77
Claussin, J. J. de 73
Clerke 82
Clive, Lord 565
Clutterbuck, T. 494
Coningham, Captain W. 72
Cosway, R. 71, 119
Cotte, R. de 636
Coypel, A. 80
Cracherode, The Rev. C. M.
Cribb, R. 432
Croix, Count de la 665

Damery, Chev. de 591
Danloux, H. P. 143
Debois, F. 188
Decamps, A. 137
Delacroix, E. 159
Delany, Dr. B. 52
Denon, Baron D. Vivant 147
Derschau, Baron H. A. von 520

No.
Desneux, de Lanouë....101
Desnoyers, Baron A. G. L. Boucher.... 14
Desperet, E....132
Devonshire, Duke of, William 133
Diamond, Dr. H. W....269
Didot, A. Firmin.... 21
Dighton, R....131, 434
Dimsdale, T....496
Dobson, R....447
Dodd, T....497
Donnadieu, Capt. A..15, 128, 566
Drake, Sir W. R....139, 608
Dresden, Royal Collection....603
Drugulin, W. E....535
Dumesnil, A. P. F. Robert..436
Dupan, J....293
Durand, E....140

Edwards, R....437
Edwards, W....538
England, King of, Charles I..569
Enzenberg, Grafen von, F. J. 160
Esdaile, W....539
Esterházy, Prince N....387

Faesch, J. R....439
Farington, J....298
Faure, A.... 18
Faure, J. D. F....181
Fawkener, W....540
Ferberdek, O. de....395

No.
Festitits, S. de....469
Fileol, B....179
Firmin-Didot, A.... 21
Fitzwilliam Museum....326
Flinck, N. A....180
Folkes, M....365
Ford, R....440, 445
Fores, S. W....490
Fortier, V. G....521
Fouquet, H. F. de la Motte..145
France, King of, Louis-Philippe 348
Francis, J. D....295
Franck, Chev. J. de....204, 223
Franken, D....176
Frankinet, A.... 19
Frauenholz, J F....182
Frazer, W....542
Fréart, P....138
Fries, Count M. von....570
Fuessli, H. & Co....196
Fuseli, H....258

Galichon, E....217
Garrick, D....141
Gasc, C....90, 213
Gatteaux, J. E....161
Geller, E....211
Gelosi, or Gelozzi, Count.... 89
Gerrusius 228
Gerstäcker, O. T....222
Gervaise, P....409
Giacomelli, H....259
Gigoux, J. F....299
Festities, Graf R. U....454

No.
Gmelin, W. F. 212
Goldsmid, N. D. 386
Goncourt, E. L. A. Hout de .. 142
Goodeson, P. 408
Graaf, J. B. de 210
Grünling, J. 586
Guérin, Baron P. N. 438
Gulston, J. 239, 300
Gunther, G. W. 243

Haacken, J. van 522
Habich, F. 257
Hall, Chambers 93
Hamburg, Kunst-Halle in 262
Harding, G. P. 230
Harding, J. D. 296
Hausmann, Dr. B. 57
Hausmann, D. C. B. 56
Haughton, M. 366
Hawkins, see Haacken 522
Haydon, B. R. 63
Haym, N. F. 388
Hazard, J. 92, 303
Heath, J. 246
Hebich, J. C. D. 468
Herytor, A. 624
Hibbert, G. 641
Hippisley, Sir J. S. 278
Hirsch, A. 23, 126
His de la Salle, A. C. H. 263
Holburne, Sir A. W. 38
Holloway, M. 357
Holmes, E. 162
Hone, N. 640
Houlditch, R. 442

No.
Howard, H. 660
Huart, P. 412
Hudson, T. 501
Hughes, J. N. 307
Humphrey, O. 249
Hunter, A. 611
Huquier, J. G. 248

Ionides, C. A. 83
Isabey, J. B. 277

Jabach, E. 634
James, The Rev. J. Burleigh 301
Jennings, H. C. 598
Josi, C. 96

Kalle, J. P. F. 198
Keller, B. 59
Kellerdaller, D. 498
Kerrich, The Rev. T. 505
Kirk, T. 325
Koller, W. 549
Kollmann, J. 467
Kramm, C. 97

Labanoff, Prince, A. J. 30, 335
Lagoy, Marquis de 332
Lanière, N. 569
Lankrink, P. H. 414
Lanouë, Desneux de 101, 144
Lawrence, Sir T. 507
Leighton, J. 306

	No.
Leith, S.	351
Lely, Sir P.	415
Lempereur, J. D.	584
Lepell, Graf von	234
Lerouge, A. J. E.	349
Leroy, A.	656
Leslie, C. R.	105
Levinier	585
Lieutaud, S.	485
Ligne, Prince de, C.	108
Link, J. F.	275
Liphart, K. E. von	328
Lobanow, Prince A.	392
Locarno, G.	231
Lorichon, C. L. A.	107
Lousbergs, F. X.	203
Louvre, Musée du	372
Louvre, Napolén III.	383
Louvre, République Francaise	441
Lowndes, J.	305
Lundo, R.	444
Maberly, J.	362
Mac Gowan, J.	279
McIntosh, D.	146
Malassis, A. P.	375
Malcolm, J.	309
Malenza, P.	418
Mangin, H.	264
Mantau, Duke of, Francis II.	353
Marchesi, L.	345
Marchetti, G. M.	575
Mariette, C. A.	102
Mariette, J.	308
Mariette, P.	402
Mariette, P. J.	175, 416
Marochetti, Baron C.	383
Marolles, M. de	359
Marsh, J. F.	297
Marshall, J.	368
Martin, E. W.	174
Maskell, W.	552
Masson, A. le	346
Mayor, W.	601
Mead, R.	150
Medici, Cardinal L. de'	593
Menjaud, R.	376
Meyer, Dr. N.	151
Minchin, H.	265
Mitchell, W.	551
Modena, Duke of, Alfonso III.	17
Modena, Duke of, Alfonso IV.	26
Montarcy, L. T. de	374
Moore, P.	638
Morelli, G.	373
Mouilleron, A.	358
Mouriau, A.	103, 356
Motte-Fouquet, H. F. de la	145
Museum, Amsterdam	330, 460
Museum, Berlin	329
Museum, British	65, 66, 67
Museum, Fitzwilliam	326
Musgrave, Sir W.	550
Nagler, K. F. F. von	524
Naudet	384
Naumann, C.	111

No.
Olsoufieff, A. W. 352
Oppermann, E. F....164
Ottley, W. Y....564

Paar, Prince C. de....404
Pacetti 400
Palatine, Counts, of the Rhine 113
Parijs, van....525
Paris, Bibliothèque Nationale (Département des Estampes) 58
Parkes, S....483
Parme, Julien de....320
Pausch, C....104
Pearf, E....165
Peart, Dr. E....167
Percy, J....411
Petzold, Dr. J. B....152
Phillips, L. B....336
Phillips, T....512
Prayer, Captain C.... 84
Prideaux, The Rev. E....166
Puten, van 398
Pye, J....281
Pocock, C. J....114
Poggi 396
Poggi, A.... 28
Pokorny, Dr. Fr....149, 599
Pond, A....29, 513
Prioult, J....661

Rahl, C....424
Rechberger, F....185

No.
Remy, P....419, 426
Renesse-Breidbach, Count G. de 233
République Francaise....441
Reveley, H....267
Reynolds, Sir J....484
Reynst, G....235
Rhodin, C. F....443
Richardson, J., Senr....311
Richardson, J., Junr....310, 423
Richardson, W....554
Richomme, J. T....318
Robinson, J. C....290
Rocca, G....232
Roffe, E....178, 401, 627
Rogers, C....117
Roscoe, W....555
Roseij, General Rolas du....448
Roupell, R. P....451
Rovinski, D. A....433
Ruhl, C. R....455
Rumohr, Baron C. F. L F. von 526
Rupert, Prince 588
Russia, Paul I. ....
Rutson, J....312
Rutxhiel, H. J....456
Rysbrack, J. M....377

Saint-Albin, Viscomte P.de..413
Saint Aubyn, Sir J....316
Saint Helen, Baron A. F....668
Salle, A. C. H. His de la....263
Sandby, P....421

No.
Sandby, T. ... 514
Sandrart, J. von ... 462
Santarelli, E. ... 170
Sanzio, Raffaello ... 457
Saxony, King of, Frederick Augustus II. ... 184
Say, W. ... 556
Schloesser C. ... 122
Schmidt, G. J. ... 226
Schönberg, X. M. Roth ... 450
Schropp, S. & Co. ... 472
Scott, W. B. ... 489
Scriven, E. ... 171
Sellière, Baron A. ... 473
Seymour, H. D. ... 466
Sharp, W. ... 558
Sheepshanks, J. ... 463
Sherborn, C. W. ... 125
Sim, G. ... 221
Slade, F. ... 195
Sloane, Sir H. ... 268
Smith, E. ... 578
Somers, Lord John ... 245
Souther, P. ... 20
Soutzo, Prince ... 486
Spencer, Earl G. J. ... 480
Spencer, R. ... 449
Spengler, J. C. ... 291
Spengler, L. ... 350
Steevens, G. ... 238
Stilgmeier, S. ... 488
Stokes, C. ... 639
Storck, G. ... 216
Sträter, Dr. A. ... 148
Suermondt, B. ... 68
Sweden, Queen of, Christina ... 71
Sykes, Sir M. M. ... 370
Sylvestre, P. ... 420, 581

Talman, J. ... 492
Tetlow, J. ... 643
Thane, J. ... 314
Thane, T. ... 163, 503
Thibaudeau, A. W. ... 518
Thiermann, A. G. ... 502
Thomassin, A. ... 34
Thompson, L. ... 654
Thorel, J. ... 284
Thornton ... 510
Tiffin, W. B. ... 534
Tissot, J. J. ... 317
Tomkins, T. ... 515
Triqueti, Baron H. de ... 255
Tuer, A. W. ... 561
Tunno, E. R. ... 172
Turin, Royal Library ... 623
Turner, J. M. W. ... 508

Udny, R. ... 453
Utterson, E. V. ... 173

Vallardi, Brothers ... 207
Vallardi, G. ... 241
Valois, C. de ... 157
Venice, Accademia delle Belle Arti ... 36
Villenave, M. G. T. ... 529
Vircent, G. ... 240
Vite, T. della ... 457, 516

	No.
Walker, F.	201
Walker, G.	242
Watson, J.	664
Watson, W. F.	544
Watt, W. H.	546
Weber, H.	270
Webster, J.	322
Wellesley, Dr. H.	272
West, Benjamin	69
Westall, R.	458
Westcombe, Sir A.	37
Westenberg, G. P.	410
Weston, A. A.	532
Whistler, J. A. McN.	653
White, W. Benoni	530
White, W. H.	546
White, W. J.	548
Whitehead, T. M.	509
Wiesböck, C.	124
Wilkin, F. W.	209
Wilkings, H.	271
Wille, J. G.	302
Woodburn, S.	470
Young, J.	323
Zoomer, J. P.	282

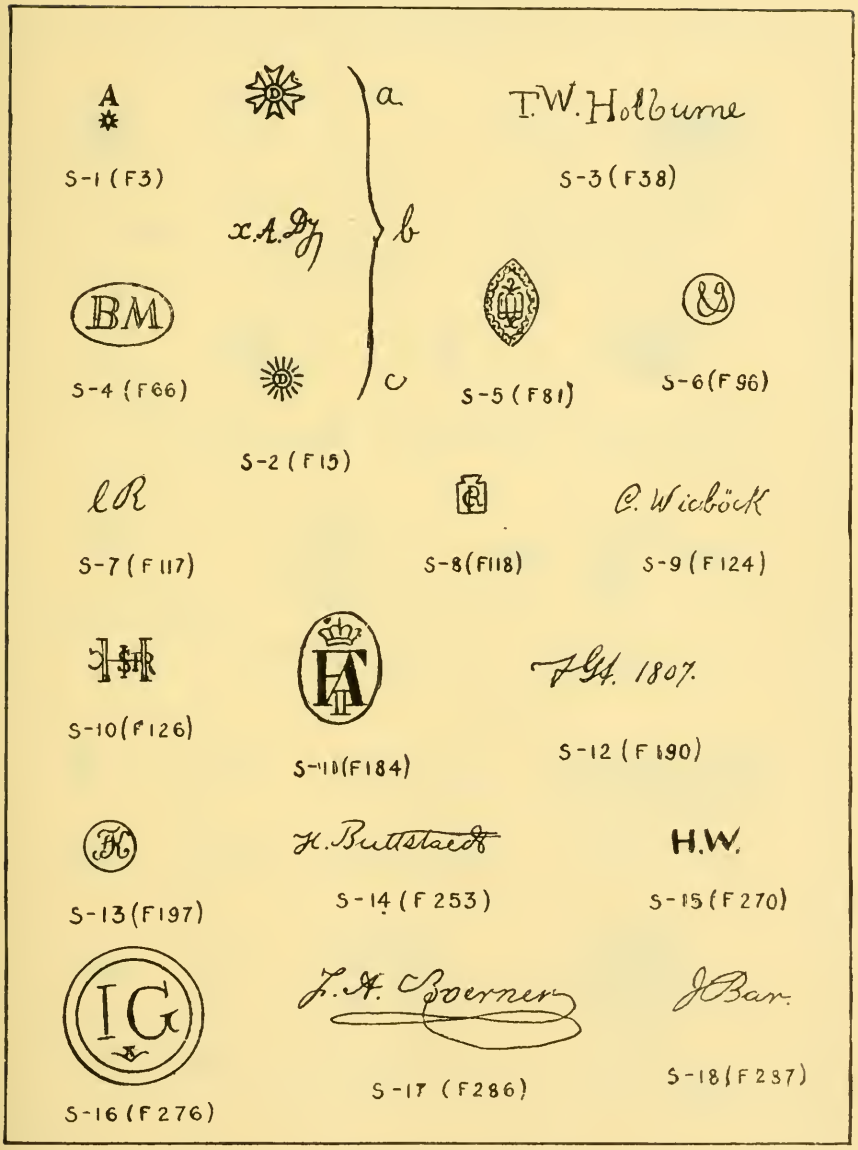
THE END.

Part II

Supplement to Fagan's Book

FAGAN'S SUPPLEMENT*

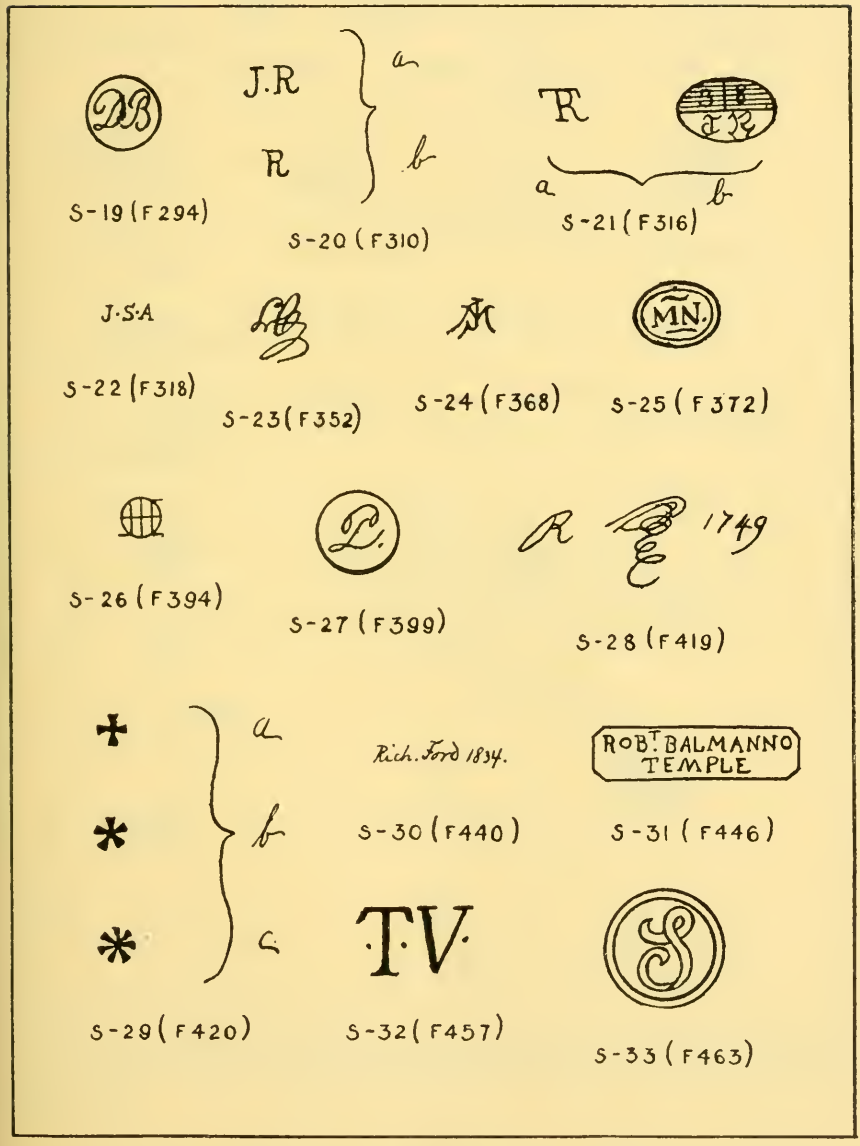
A-B-C-F-H-I-J



* The S in this plate is used to designate Fagan's Supplement and the Symbols are numbered consecutively. Letters and figures following in parenthesis, as in S-15 (F-25), refer to both text and plate in Fagan's book.

FAGAN'S SUPPLEMENT*

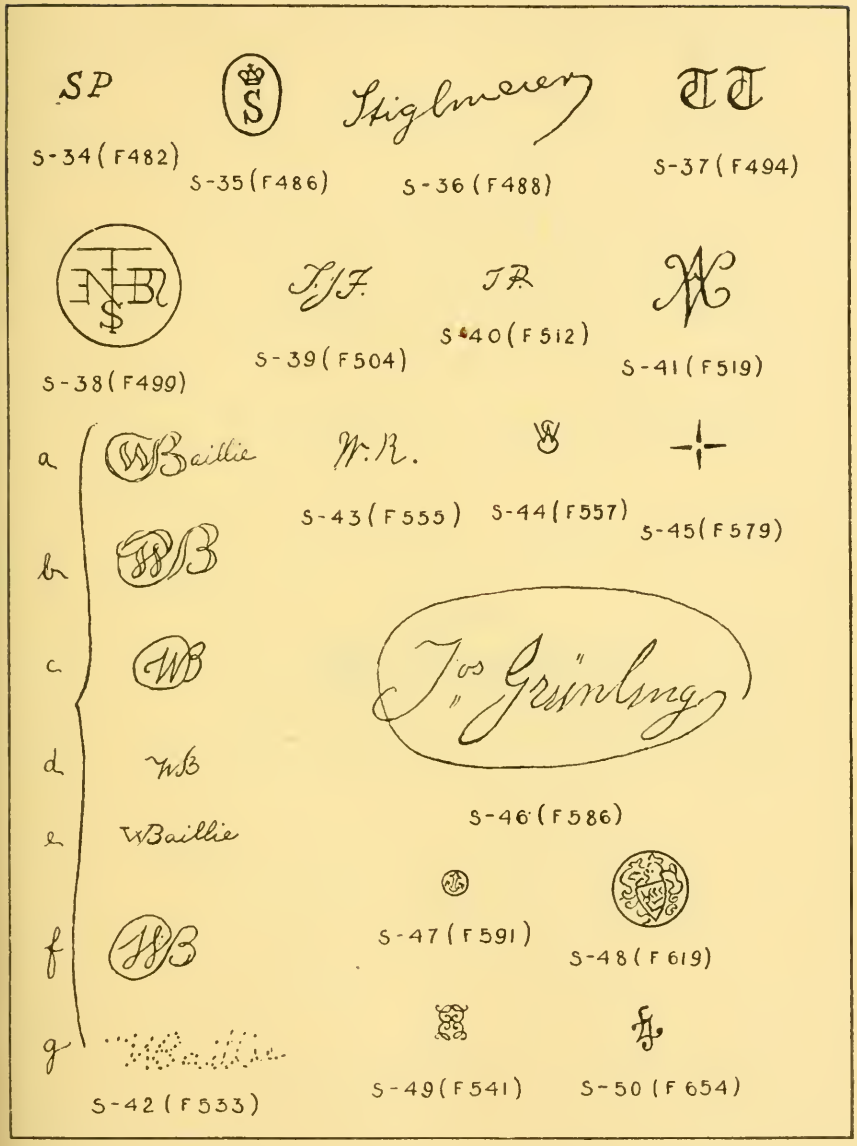
J-L-M-N-O-P-S



* The S in this plate is used to designate **Fagan's Supplement** and the Symbols are numbered consecutively. Letters and figures following in parenthesis, as in S-15 (F-25), refer to both text and plate in Fagan's book.

FAGAN'S SUPPLEMENT*

S-T-V-W- Stars and etc.



* The S in this plate is used to designate Fagan's Supplement and the Symbols are numbered consecutively. Letters and figures following in parenthesis, as in S-15 (F-25), refer to both text and plate in Fagan's book.

Part III

New Contributions

New Contributions

1. **A. Barrion.** Modern etching and the works of Felicien Rops, Paris. Hotel Drouot, 1904.

2. **A. Boerner.** (Possibly.) Stamped in blue.

3.

4. **A. Coppenrath.** Old engravings. Sales, C. G. Boerner, Leipzig, March 20th and 21st, 1889. Old engravings and drawings, December 9th and f. ds. 1889. Engravers, etc. Old and Modern. June 12th, and f. ds. 1890.

5. **T. C. Arthur.** Scotland. Sale, 1914.

6. **A. Hubert.** Paris. Sale, 1909.

7. **Alfred LeBrun.** Stamped in red.

8. **Alfred Morrison.** Sale, July, 1906.

9.

10.

11. **A. Boordage.**

12. **Estate of Henry Ward Beecher.** New York, N. Y. Sale, American Art Association, November 16th and 17th, 1887.

13. **Königl. Bairische Kupferstich Sammlung.** Munich; also cancellation stamp.

14. **H. A. Bateman.** Baltimore, Md. Sale date?

15. **Blanchard Randall.** Baltimore, Md.

16. **H. H. Benedict.** New York, N. Y.

17. **Charles D. Backus.** This stamp is found only on the backs of some framed prints. Stamped in purple.

18. **The Duke of Baccleuch.** Engravings. Sales, Christie, Mason and Woods, London, March 8th and f. ds. April 18th and three f. ds. 1887.

19. **C. B. Brusaber.**
Written in pencil; two sizes of script.

20. **B. B. Macgeorge.** Collector of Whistler's etchings.

21.

22.

23. **Charles A. Platt.** New York, Etcher. (New York Etching Club.)

24. **Fitzroy Carrington.** Curator of Print Department, Museum of Fine Arts, Boston, Mass.

25. **Mary Cassatt,** American artist.

26. **Agostino-Caironi,** Milano.

27.

28.

29. **H. A. Cornill d'Orville,** Frankfurt on Main. 1790-1875. Sale, Stuttgart, May 14th and 15th, 1900.

30.

31.

32. **C. Bayard.** Written in ink.

33. **Sir William Richard Drake** (?) Stamped blind.

34.

35.

36. **David Keppel,** Print Seller, New York, N. Y. Stamped in purple.

37. **Petit-Didier.** Stamped in purple.

38. **W. B. Dickerman.** This stamp is found only on the back of some framed prints.

39. **Deest.** Written in ink.

40. **F. Dreux.** Written in ink. Also monogram, **F.D.**, in ink.

41. **Deufer-Dumesnil.** Paris, Hotel Drouot, 1901.

42. **Wallace L. DeWolf.** Born, February 27, 1854. Trustee of the Art Institute, Chicago, Chairman of Committee on Prints. Presented his Collection of Etchings by Zorn to the Art Institute, Chicago.

43.

44. **Charles H. Ellingwood.** American Collector. Born in New York, July, 1867. His collection was bought about eight years ago by F. Keppel & Co.

45. Stamped in purple.

46. Stamped blind.

47. **E. G. Kennedy.** Print Seller, New York, N. Y.

48. **Emanuel Levy,** New York, N. Y. Sales: Anderson Galleries, March 31st and April 1st, 1913. American Art Association, January 17th, 1916, and March 29th and 30th, 1916. Stamped in purple. One symbol, Roman initials **E. L.**, in double-lined diamond; another symbol, script initials, in circle.

49. **Ernst Devaulx.**

50. **E. W. Walters.** Sale, American Art Association, January 17th, 1916.
Stamped in black.

51. **E. B. Holden,** New York. Portraits. Old masters and New York views. Sale, American Art Association.

52.

53.

54. **Milton I. D. Einstein,** New York. Specializes in XVII Century French portrait engravings; co-editor COLLECTORS' MARKS, 8vo., *The Laryngoscope Press,* St. Louis, 1918, publishers.

55. **King Ferdinand of Portugal.**

56. **Frederick Masson.**

57. **Frederick Wedmore.** Author and critic.

58. **Frederick Goulding,** London. Plate printer.

59. **Francesco Londonio.** London. Engraver.

60. **Sir Francis Seymour Haden.** British Etcher. Written in ink.

61.

62. **Ch. Favet.**

63. **Dr. Franz Schnitzer,** Munich. Sale, Helbing, November 24th to 29th, 1902.

64. **Francis Bullard,** Boston, Mass.

65. **Gerver.** Sale, Stuttgart, May 13th to 18th, 1911. Stamped blind.

66. **P. Gellatly.** Sale, Stuttgart, 1911.

67. **Jules Jerbeau.** Sale, Paris, Hotel Drouot, 1908.

68. **Georg Emanuel Opitz.** Engraver, 1775-1841. Stamped blind.

69. **Dr. Gustav Seeligman,** New York, N. Y.

70. Stamped blind.

71. **Grendon Hall.** Stamped blind.

72.

73. **Dr. G. L. Laporte.** New York, N. Y. Collector of medical prints.

74.

75.

76. **Gardner Teall,** New York, N. Y.

77. **Goupil.** Paris. Print Dealers.

78. **Dr. Max A. Goldstein,** St. Louis. President St. Louis Art League. A selection of about 400 examples from his collection of drawings by masters of various schools was exhibited at the St. Louis Art Museum in March and April of 1915, and an official catalogue (Series 1915, No. 6, pp. 24) issued by the Art Museum authorities.

Editor COLLECTORS' MARKS, 8vo., *The Laryngoscope Press,* St. Louis, 1918, publishers.

79. **Robert Stayner Holford.** Sale, London, Christie, Manson and Woods. July 11th to 13th, 1893.

80. **Henry F. Sewall,** of New York. This collection was purchased in 1897 by the Boston Museum of Fine Arts and forms the foundation to its Print Department, under the name of Harvey D. Parker Collection.

81. **H. S. Theobald, K. C.** London. Sale, Stuttgart, May 12th to 14th, 1910.

82. **Henry Lesecq Des Tournelles.** Whistler's etchings and other modern masters. Paris, Hotel Drouot, 1904.

83. **Howard Mansfield,** New York, N. Y. Whistler's etchings and other modern etchings; Japanese prints. Stamped in blue.

84. **H. Nazeby Harrington.** Author. Monogram in single circle; another monogram in double circle.

85. **H. Ohse.** Berlin. Stamped in purple.

86. **Harris B. Dick,** New York, N. Y. Whistler's etchings and other modern masters. Also old masters.

87. Written in ink.

88. **Frederick R. Halsey,** New York, N. Y. Sales, Anderson Galleries, November 1st to 3rd, November 23rd and 24th, December 11th to 15th, 1916, and Spring of 1917. Monogram in two sizes.

89. **Hoffmann.**

90. **Henry E. Bunbury,** son of the artist.

91. **Theodore Irwin.** Oswego, N. Y. Banker. Forming now a part of the J. P. Morgan Collection. Stamped in purple.

92. **Geheimrat Dr. Jacob I. H. von Hefner,** Alteneck. Sale, Munich. June 6th and f. d. 1904.

93. Written in ink.

94. **Jefferson Coolidge.**

95.

96. **J. P. Morgan.** This collection comprises a collection of fine English mezzotints, the collection of Theodore Irwin, the Rembrandts of George W. Vanderbilt and the early mezzotints and parts of the old masters of the Junius Spencer Morgan Collection.

97. **J. St. Aubin.** Initials, J. S. A., both with circle and without circle.

98. Written in ink.

99. **J. Francois Gigout.** Sale, Paris, 1908. Old engravings and etchings by modern masters.

100. **J. Kollmann.** Written in ink, with flourish underscore; also initials and numerals, J. K. 70.

101. **Hawkins** (?) London, 1904.

102. **J. E. DeWitt.** Portland, Maine. Sold privately.

103.

104.

105.

106.

107.

108. **König.** Written in ink.

109.

110. **Loys Delteil,** Etcher and Author; Paris. Initials, L. D., in oval; or, full name and date in script.

111. Written in ink.

112. **Louis Meaume** (?) Stamped in purple.

113.

114. **L. Dejobal.** Written in ink.

115. **Baron von Lanna.** Sale, Stuttgart, May 11th to 22nd, 1909, and May 6th to 11th, 1910. See also No. 193.

116.

117.

118.

119.

120.

121. **Duplicates of the Boston Museum of Fine Arts Collection.** Disposed of by S. R. Koehler, first curator of the Print Department of the Boston Museum of Fine Arts.

122. **Massden J. Perry.** New York, N. Y. Sale, Stuttgart, May 18 to 23, 1908.

123. **Maggi.** Stamped blind.

124. **Mrs. Mary J. Morgan.** Sale, New York. American Art Association, March, 1886.

125. Written in ink.

126.

127. **Calcographie du Louvre.** Stamped blind on modern impressions of old plates in the possession of the Louvre.

128.

129. Stamped blind.

130. Initials, **M. W. D.**, in two sizes.
Stamped blind.

131. Stamped blind.

132.

133. F. A. Maglies.

134. **Miss Laura Norcross** (now Mrs. Kingsbridge Mills), Boston, Mass. Collection of color prints and stipples.

135. **Z. Novak.** Sale, Stuttgart, May 16th-20th 1904. In purple ink.

136. **Count Charles de Behague.** Sale, Paris, 1877. Stamped in vermilion.

137. **Otto H. Bacher.** American Etcher. Lawrence Park, N. Y. Sale, Anderson Galleries, March 2nd, 1910.

138. **J. Peoli.**

139.

140. **P. G. Hamerton.** Distinguished art critic.

141. **Pricken** Stamped in green.

142.

143. **Julius Rosenberg.** Sale, Stuttgart, May, 1901. Script monogram, with and without diamond.

144. **Richard Fischer.** Stamped in blue.

145. **James Reiss Collection.** Sale, London, Christie, Manson and Wood, May 6th, 1901. One mark is of script initials, J. R.; another is a grotesque monogram in small circle.

146. Stamped in blue.

147. **Roger Marx,** Paris, April 27th to May 2nd, 1914.

148. **R. Pelzer.** Sale, Stuttgart, May, 1913.

149. **Fritz Rumpf.** Sale, Stuttgart, May 18th-23rd, 1908, and May, 1912.

150. **R. Scholtz.** Sale, May 10th-13th, 1911.

151. Stamped in green.

152. Written in ink.

153. Stamped in purple.

154. **S. Scheikewitch.** 1910. Moscau.
Written in ink.

155.

156. **Friederich Schindler.** Stamped in purple.

157. **St. John Dent.** Sale, 1884.

158. **L. Stillman,** Baltimore, Md.
Stamped in black.

159.

160.

161.

162.

163. **Baron K. Scheffler,** Schlosshauptmann at Schoenbrunn, near Vienna.

164. **Jean Louis Soulavie.** Sale, Paris, 1909-1910.

165. **Mme. Sergent** (nee Marceau). Engraver. Dry stamp.

166. **Mortimer L. Schiff,** New York.

167. **Tracy Dows,** New York, N. Y. Born, November, 1871. His collection of Camerons, Hadens, Meryons and Whistlers were bought by F. Keppel & Co. in 1911. A catalogue of the prints will be found in Vol. 1, No. 1, of Print Collector's Quarterly.

168. **Theodore Rouselle or Rodenacker** (?)

169. **Thomas Fortune Ryan,** New York, N. Y.

170. **T. Waller.** London, 1910.

171. **T. R. Way.** Lithographer and plate printer.

172. **Charles Turner, A. R. A.** Liber Studiorium engraver. Signature, in pencil. It is seen at times on other plates besides those engraved by him.

173. **Louis Valentin,** Paris. XVIII Century Prints and Drawings. Hotel Drouot, 1911-1912. The sale of the collection is not completed. Roman initials, **V. E.**; also ornamental capital **V.** in red angular outline and rounded corners. Stamped in blue.

174. **V. Winthrop Newman.** Stamped blind.

175. **Wilson.** 1818. Signature in ink.

176. **G. Walker.** Signature in ink.

177. **W. H. Pell**, Brooklyn, N. Y.
Initials and numerals written in ink.
Monogram in oval, stamped in blue.

178. **S. W.** (probably).

179.

180. **W. G. Rawlinson Collection.**
Stamped blind.

181. **Fürstlich Waldburg Wulfegg'sches Kupferstich Kabinet.**

182. **Estate of Robert W. Weir, N. A., N. G.**
Sale, Ortgies & Co., February 19th to 21st, 1891.

183.

STARS—ARMS—DEVICES

184. Stamped in blue.

185. Francis Marion Crawford.

186. Reiset.

187. Stamped in violet.

188. Captain F. F. Hansen, of Copenhagen. Sale, 1901.

189.

190. Stamped in blue.

191. Stamped blind.

192. **Duke of Aremberg,** Belgium.
Stamped in blue.

193. **Baron von Lanna.** Sale, Stuttgart. May 11th to 22nd, 1909, and May 6th to 11th, 1910. See also No. 115.
Stamped in brown.

194. Stamped in black.

195. Stamped in red.

196.

197. **S. S. Rosenstamm.** New York.

198. **William J. Latta,** Philadelphia, Pa. Napoleona. Sales, Anderson Galleries, April 22nd to 24th, and Nov. 17th to 21st, 1913; March 4th and 5th, 1914; and Dec. 1st and 2nd, 1914.

199.

200.

201.

202.

203.

NEW CONTRIBUTIONS*

A

N-1

N-2

N-3

N-4

N-5

N-6

N-7

N-8

N-9

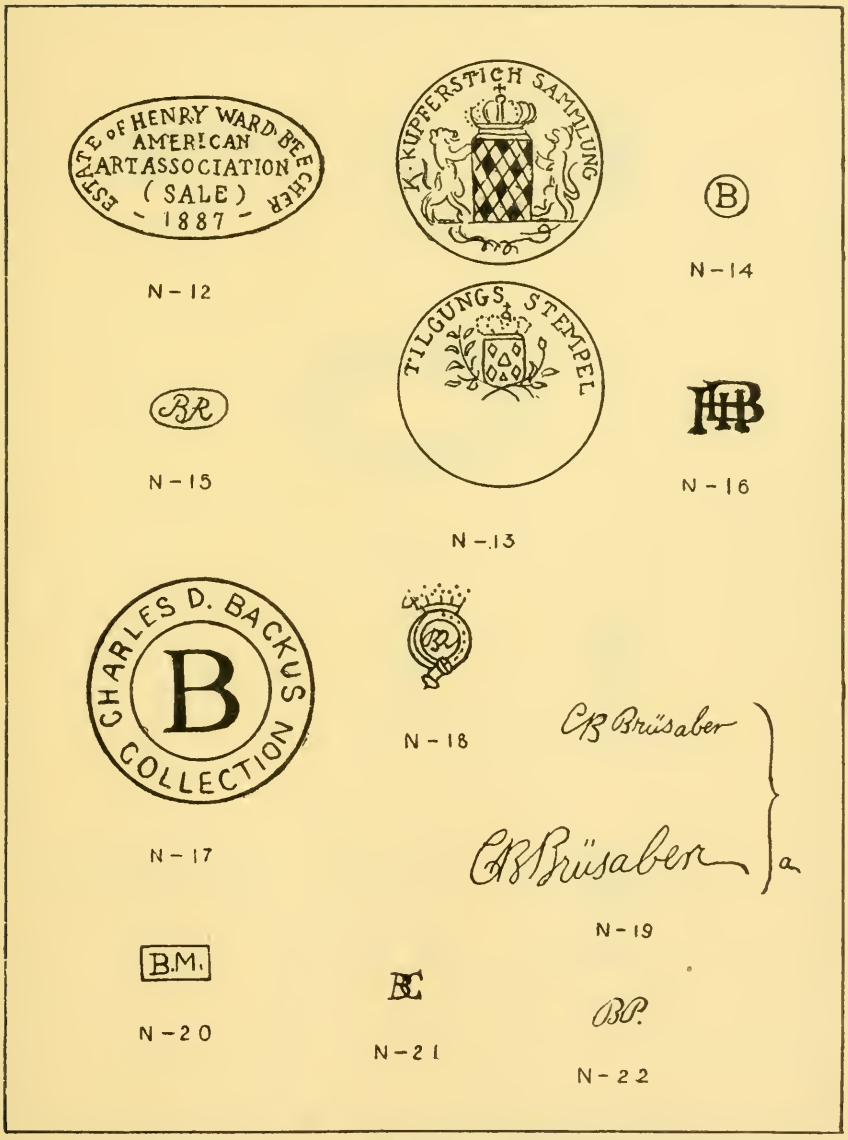
N-10

N-11

* The N in this plate is used to designate New Symbols and the numerals following the dash, as in N-15, are arranged consecutively.

NEW CONTRIBUTIONS*

B



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NEW CONTRIBUTIONS*

C

N-23

N-24

N-25

N-26

C.R.

N-27

CSB

N-28

N-29

C.D.

N-30

N-31

N-32

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NEW CONTRIBUTIONS*

D

N-33

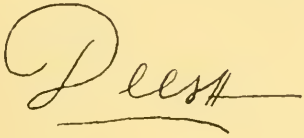
N-34

N-35

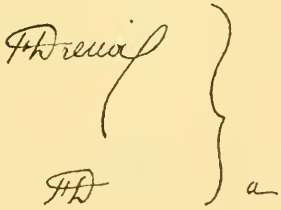
N-36

N-37

N-38



N-39



N-40

N-41

N-42

D.U.

N-43

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NEW CONTRIBUTIONS*

E

N-44

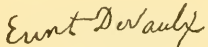
N-45

N-46

N-47

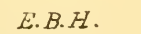
a

N-48



N-49

N-50



N-51

N-52

N-53

N-54

* The N in this plate is used to designate New Symbols and the numerals following the dash, in N-15, are arranged consecutively.

NEW CONTRIBUTIONS*

F

N-55

F.M.

N-56

F.W.

N-57

N-58

N-59

F.S.H.

N-60

N-61

CH. FAVET

1865.

N-62

N-63

FB

N-64

* The N in this plate is used to designate New Symbols and the numerals following the dash, as in N-15, are arranged consecutively.

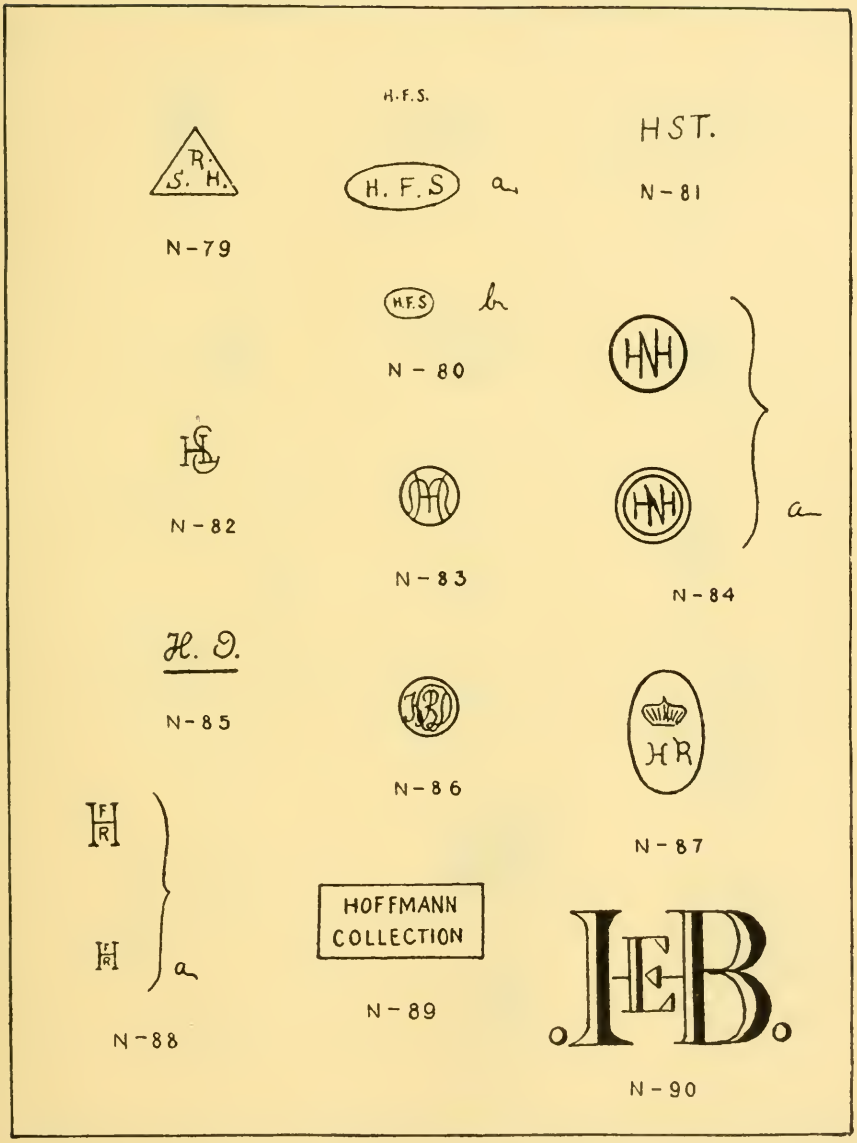
NEW CONTRIBUTIONS*

G

* The N in this plate is used to designate New Symbols and the numerals following the dash, as in N-15, are arranged consecutively.

NEW CONTRIBUTIONS*

H



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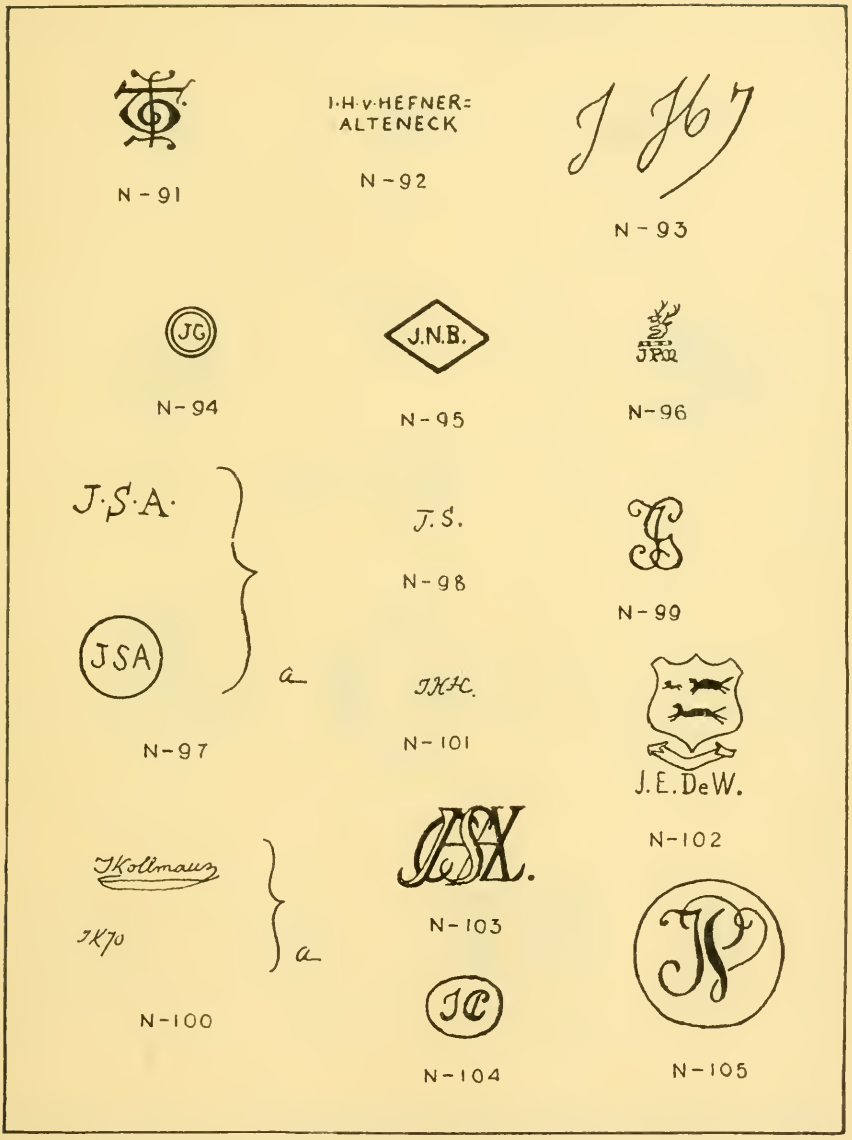
NEW CONTRIBUTIONS*

I - J



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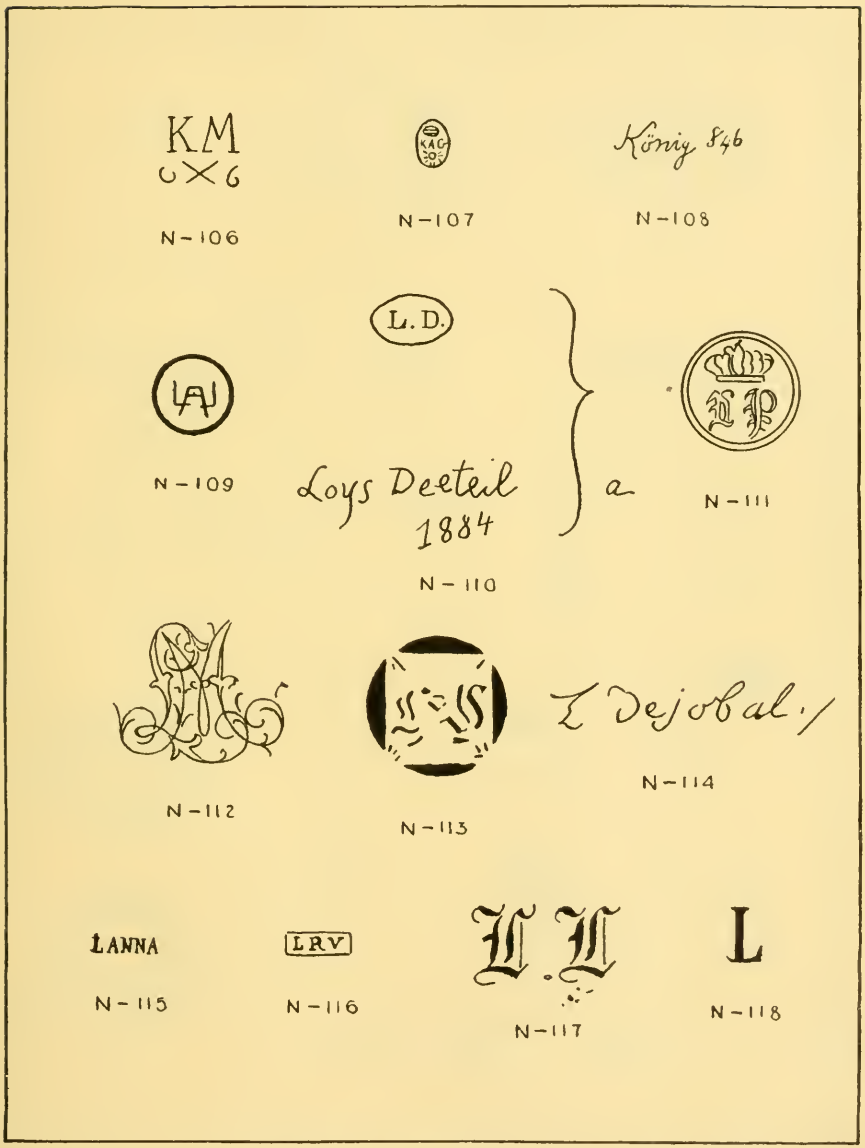
NEW CONTRIBUTIONS*

K - L



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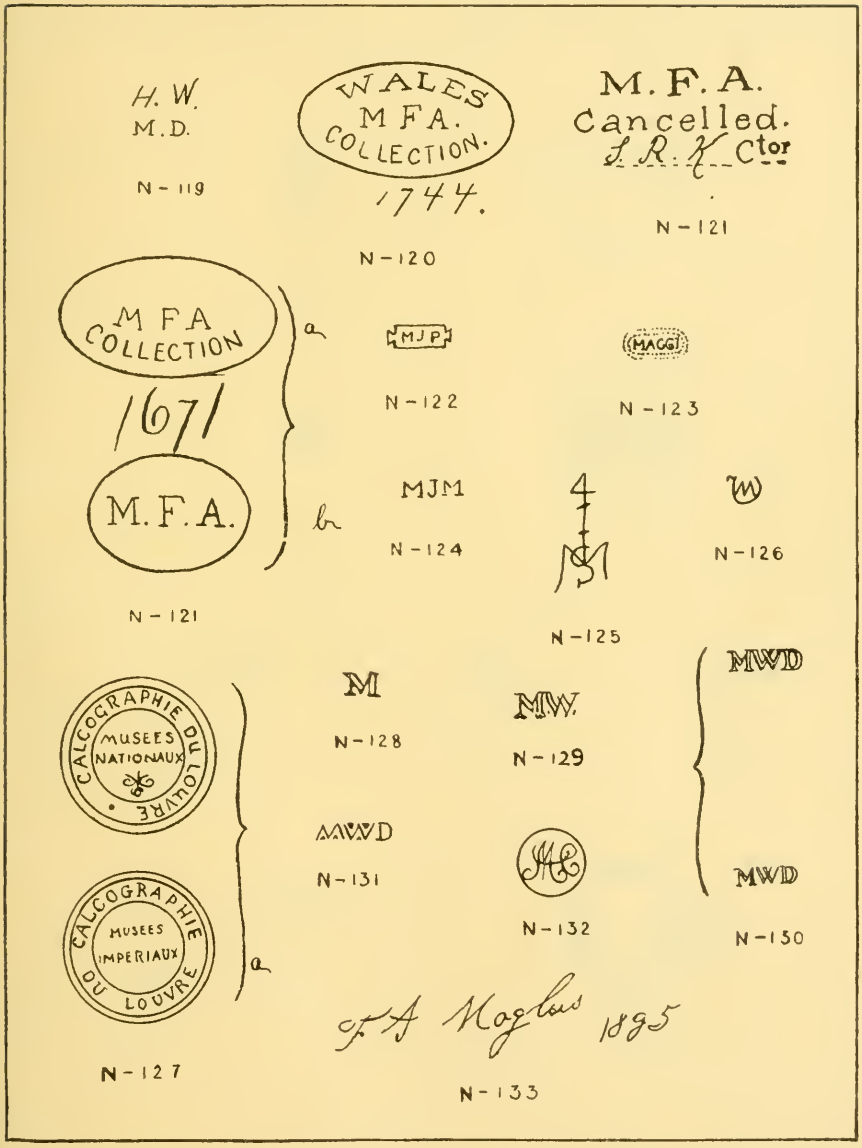
NEW CONTRIBUTIONS*

M



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NEW CONTRIBUTIONS*

N-O-P

N-134

N-135

N-136

N-137

N-138

N-139

P. G. H.

N-140

N-141

N-142

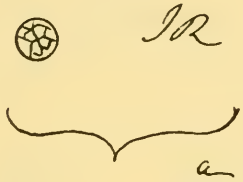
* The N in this plate is used to designate New Symbols and the numerals following the dash, as in N-15, are arranged consecutively.

NEW CONTRIBUTIONS*

R

N-143

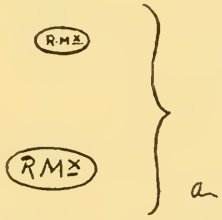
N-144



N-145

RD

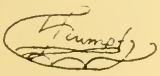
N-146



N-147

RP.

N-148



N-149

R.SCH.

N-150

N-151

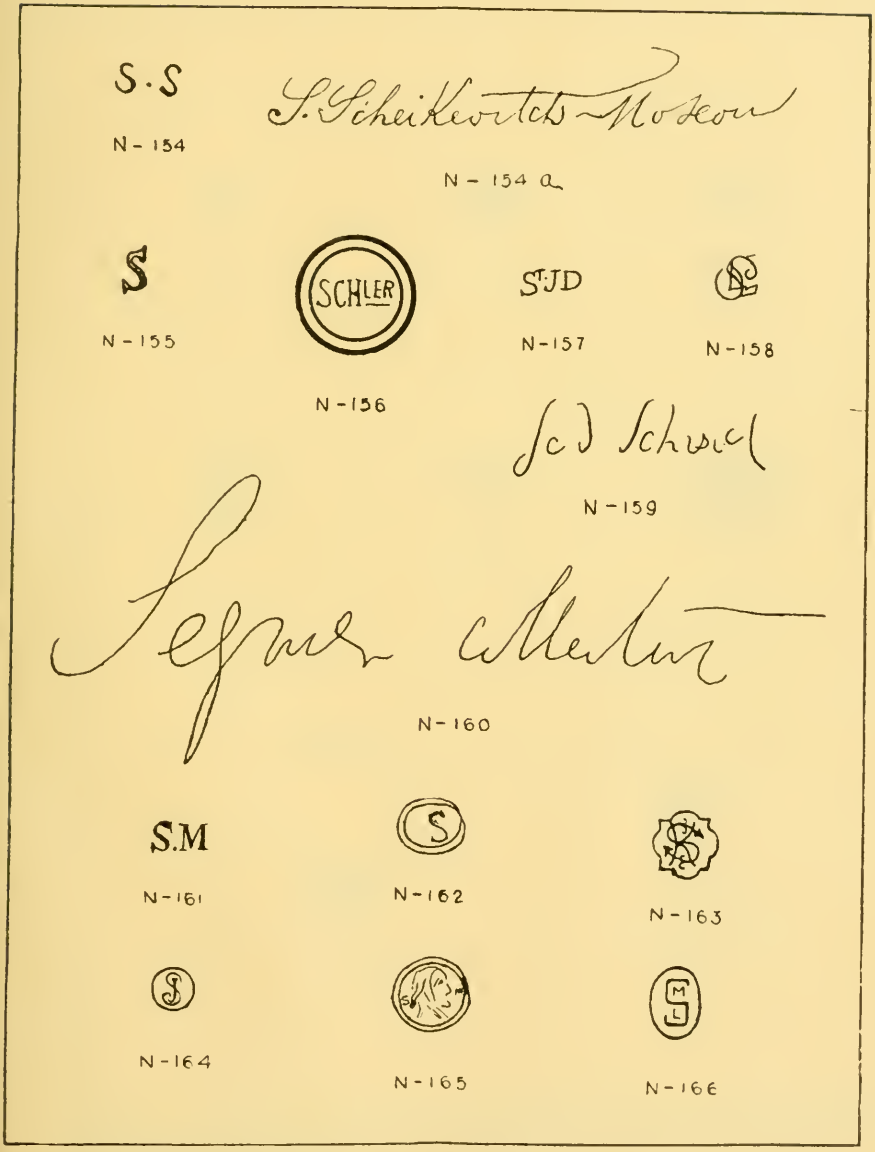
N-152

N-153

* The N in this plate is used to designate New Symbols and the numerals following the dash, as in N-15, are arranged consecutively.

NEW CONTRIBUTIONS*

S



* The N in this plate is used to designate New Symbols and the numerals following the dash, as in N-15, are arranged consecutively.

NEW CONTRIBUTIONS*

T-V

N-167

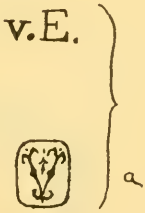
N-168

N-169

N-170

N-171

N-172



N-173

N-174

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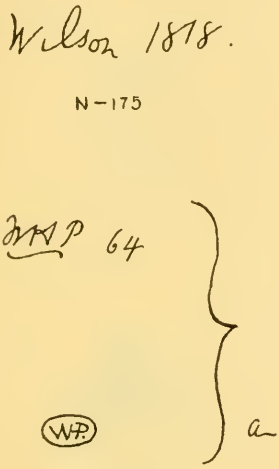
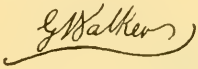
NEW CONTRIBUTIONS*

W



N-175



N-176

N-178

N-179

N-177

N-180

N-181

N-182

N-183

* The N in this plate is used to designate New Symbols and the numerals following the dash, as in N-15, are arranged consecutively.

NEW CONTRIBUTIONS*

STARS – ETC.

N-184

N-185

N-186

N-187

N-188

N-189

N-190

N-191

N-192

N-193

* The N in this plate is used to designate New Symbols and the numerals following the dash, as in N-15, are arranged consecutively.

NEW CONTRIBUTIONS*

STARS - ETC.

N-194

N-195

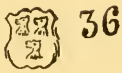
N-196

N-197

N-198

N-199

N-200



N-201

N-202

N-203

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NEW CONTRIBUTIONS.*

SUPPLEMENT

F.K.
N-204

FREDERICK KEPPEL MEMORIAL
N-205

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NEW CONTRIBUTIONS.*

SUPPLEMENT

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NEW CONTRIBUTIONS*

SUPPLEMENT

* The N in this plate is used to designate New Symbols and the numerals following the dash, as in N-15, are arranged consecutively.

SUPPLEMENT
INDEX

No

Caironi, Agostino 26
Aremberg, Duke of 192
Arthur, T. C. 5
Baccleuch, Duke of 18
Bacher, Otto H. 137
Backus, Chas. D. 17
Barrion, A. 1
Bateman, H. A. 14
Bayard, C. 32
Beecher, Estate of Henry Ward 12
Behague, Count Chas. de 136
Benedict, H. H. 16
Boerner, A. 2
Boordage, A. 11
Boston Museum of Fine Arts Collection—Duplicates of 121
Brusaber, C. B. 19
Bullard, Francis 64
Bunbury, Henry E. 90

Carrington, Fitzroy 24
Cassatt, Mary 25
Calcographie du Louvre 127
Coolidge, Jefferson 94
Coppenrath, A. 4
Crawford, Francis Marion 185

No.

Deest 39
Dejobal, L. 114
Deltiel, Loys 110
Dent, St. John 157
Deufer, Dumesnil 41
Devaulx, Ernst 49
DeWitt, J. E. 102
DeWolf-Wallace, L. 42
Dick, Harris B. 86
Dickerman, W. B. 38
D'Orville, H. A. Cornill 29
Dows, Tracy 167
Drake, Sir William Richard 33
Dreux, F. 40

Einstein, Milton I. D. 54
Ellingwood, Chas. H. 44

Favet, Ch. 62
Fischer, Richard 144
Furstlich, Waldburg W. K. Kabinet 181

Gellatly, P. 66
Gerver 65
Gigout, J. Francis 99
Goldstein, Dr. Max A. 78
Goulding, Frederick 58
Goupil 77

No.
Haden, Sir Francis Seymour 60
Hall, Grendon 71
Halsey, Frederick R. 88
Hamerton, P. G. 140
Hansen, Captain F. F. 188
Harrington, H. Nazeby 84
Hefner, Geh. Dr. Jacob I. H. von 92
Hoffman 89
Holden, E. B. 51
Holford, Robert Stayner 79
Hubert, A. 6

Irwin, Theodore 91

Jorbeau, Jules 67

Keppel, David 36
Keppel, F. 204-205
Kennedy, E. G. 47
Kollman, J. 100
König 108
Königl, Bairische Kupferstich Sammlung 13

Lanna, Baron von 115, 193
Laporte, Dr. G. L. 73
Latta, William J. 198
LeBrun, Alfred 7
Levy, Emanuel 48
Londonio, Francesco 59

MacGeorge, B. B. 20
Maggi 123

No.
Maglies, F. A. 133
Mansfield, Howard 83
Marx, Roger 147
Masson, Frederick 56
Meaume, Louis 112
Mills, Mrs. Kingbridge 134
Morgan, J. P. 96
Morgan, Mrs. Mary J. 124
Morrison, Alfred 8
M. W. D., Initials 130

Newman, V. Winthrop 174
Norcross, Miss Laura 134
Novak, Z. 135

Ohse, H. 85
Opitz, Georg Emanuel 68

Pell, W. H. 177
Pelzer, R. 148
Peoli, J. 138
Perry, Massden J. 122
Petit-Didier 37
Platt, Chas. A. 23
Portugal, King Ferdinand of 55
Pricken 141

Randall, Blanchard 15
Rawlinson, W. G. 180
Reiset 186
Reiss, James, Collection 145
Rosenberg, Julius 143
Rosenstamm, S. S. 197

No.
Rouselle, Theo., or Rodenacker 168
Rumpf, Fritz 149
Ryan, Thomas Fortune 169
Seeligman, Dr. Gustav 69
Sergent, Mme 165
Sewall, Henry F. 80
Scheffler, Baron K. 163
Scheikewitch, S. 154
Schiff, Mortimer L. 166
Schindler, Friederich 156
Schmitzer, Dr. Franz 63
Scholtz, R. 150
St. Aubin, J. 97
Stillman, L. 158
Soulavie, Jean Louis 164

No.
S. W. 178
Teall, Gardner 76
Theobald, H. S. 81
Tournelles, Henry L. des 82
Turner, Charles 172

Valentin, Louis 173

Walker, G. 176
Waller, T. 170
Walters, E. W. 50
Way, T. R. 171
Wedmore, Frederick 57
Weir, Robert W. Estate 182
Wilson 175

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